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AMERICAN FINE ART

M A G A Z I N E

ISSUE 48

NOVEMBER/DECEMBER 2019



Bringing to Light: Theodore Wendel (1857-1932)



Pitching Hay, Upper Farm, circa 1912, oil on canvas, 26 1/4 x 33 1/2 inches

Vose Galleries is pleased to announce the major exhibition *Bringing to Light: Theodore Wendel*. As part of the first wave of Americans to visit Giverny in the summer of 1887, joining John Leslie Breck, Willard Metcalf and Theodore Robinson, Wendel became one of the earliest American painters to apply impressionist principles to his plein air interpretations of the countryside. We are excited by the opportunity to bolster Wendel's renown with this show.

Bringing to Light: Theodore Wendel includes nearly thirty landscape and figural paintings, the majority of which have never been offered for sale before. It is the first exhibition in decades in which the merit, quality, and value of Wendel's Impressionism can be observed and appreciated. *Bringing to Light: Theodore Wendel* will be viewable online and in the gallery October 19th – December 7th, 2019, and will be accompanied by a full color catalog.

We also hope you'll join us at The American Art Fair in New York City, November 16-19, 2019!

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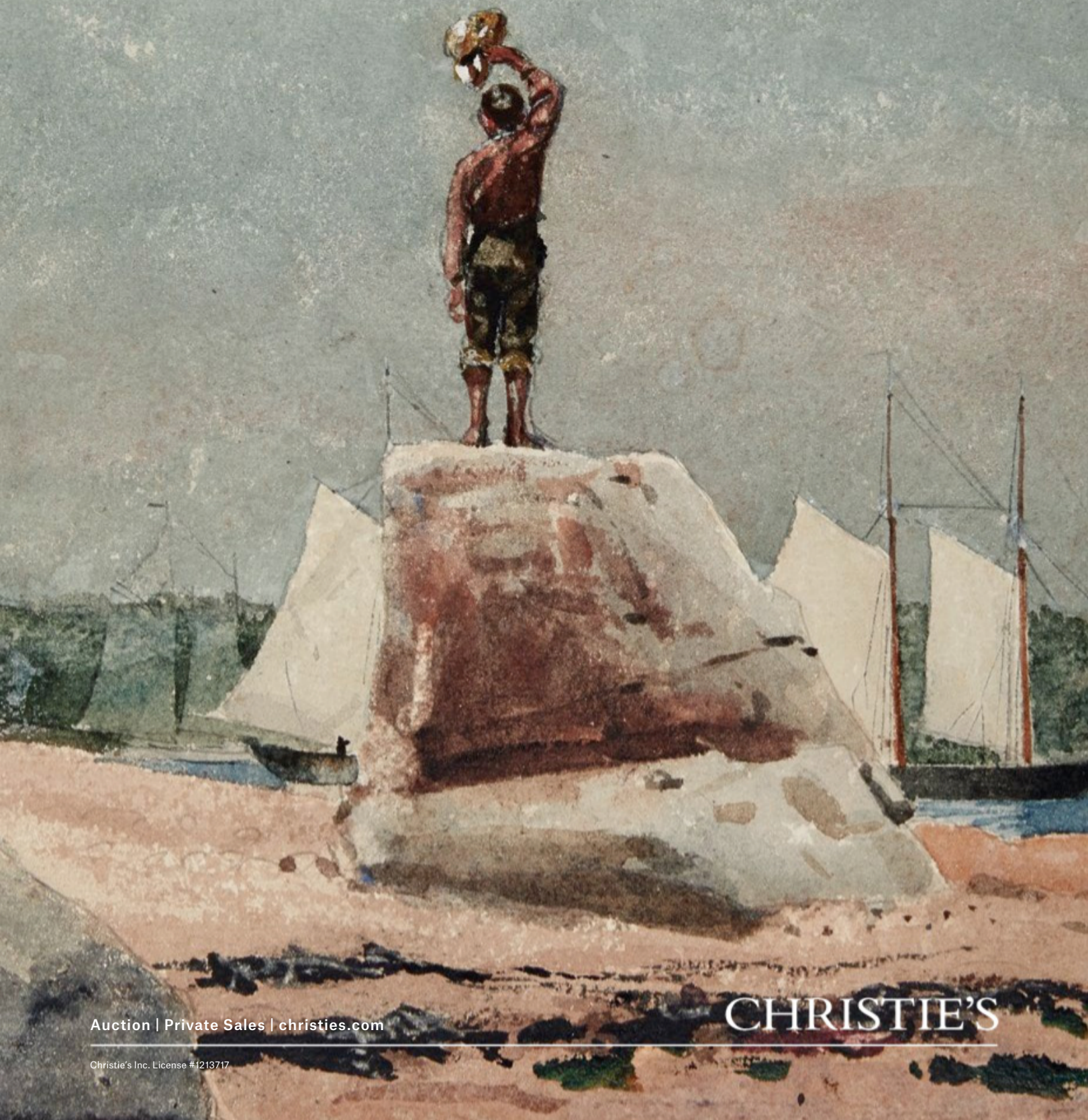
AMERICAN ART

AUCTION · November 20, 2019

VIEWING · November 16–19 · 20 Rockefeller Plaza · New York, NY 10020

CONTACT · William Haydock · whaydock@christies.com · +1 212 636 2140

WINSLOW HOMER (1836–1910)
Boy Hailing Schooners (detail), 1880
watercolor and pencil on paper
9 ½ x 8 in. (24.1 x 30.3 cm.)
Estimate: \$250,000–350,000



Auction | Private Sales | christies.com

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November 16–19

November 16–18, 12–6 pm

November 19, 12–5 pm

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theamericanartfair.com

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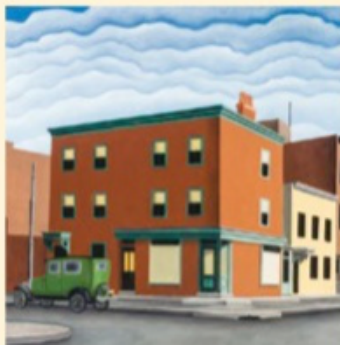
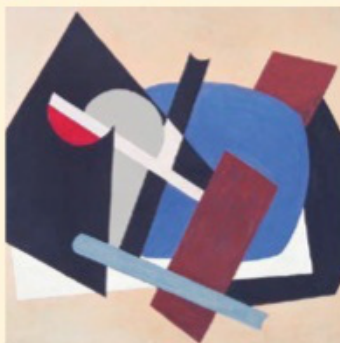
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SPECIAL EVENTS

Saturday, November 16

2pm

Becoming William Glackens

Avis Berman

Independent Scholar

4pm

Hyman Bloom: Matters of Life and Death

Erica E. Hirshler

Croll Senior Curator of American Paintings,
Museum of Fine Arts, Boston

Sunday, November 17

2pm

Winslow Homer: Crosscurrents

Stephanie L. Herdrich

Assistant Curator of American Painting and Sculpture,
The American Wing, The Metropolitan Museum of Art

4pm

*Vida Americana: Mexican Muralists
Remake American Art, 1925–1945*

Barbara Haskell

Curator

Whitney Museum of American Art

*Admission to the Fair and lectures is complimentary.
Lecture seating is on a first-come basis.*

PRESENTING ART FROM OUR ESTATES AT THE AMERICAN ART FAIR

NOVEMBER 16 - 19, 2019



CHARLES GREEN SHAW (1892-1974) *Summer Sky*, 1937, 14 1/2 x 26 inches, painted wood relief



DORIS LEE (1904-1983) *Earth and Sky*, 35 x 40 inches, oil on canvas

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Imagine

In today's art market, art fairs are typically synonymous with contemporary art. While art fairs exist all across the country, most collectors think of *Art Basel* in December when the idea of an art fair comes to mind. Clean white walls with mainly abstract or installation art, minimally hung, as the focus. And international buyers perusing the halls, looking for the next big name to add to their collection.

But imagine this: an art fair taking place at an elegant and sophisticated location in the Lower East Side. The art is on several floors, with galleries and dealers from across the country inhabiting the space. And instead of contemporary art, what you'll find is classic work from the likes of John Singer Sargent, Robert Henri, Georgia O'Keeffe, Norman Rockwell, Thomas Wilmer Dewing or Marsden Hartley. Imagine wandering the halls, turning the corner and coming face to face with a Sargent drawing. Not in a museum, not in an institution, but right there, in front of you, no security guards telling you to move along. Just holding space with a masterpiece of American art. And, even better, it's available. It can be acquired.

This fair exists and it happens this month. It is *The American Art Fair* and it takes place at the Bohemian National Hall in New York's Upper East Side from November 16 through 19. What dealers will you find there? Well, listen to this list of classic American art galleries: Vose, Questroyal, Avery, Jonathan Boos, Debra Force, D. Wigmore, Menconi + Schoelkopf, Hirsch & Adler, Thomas Colville and more. They are all there, with their best inventory, waiting to share such beautiful work with clients and passionate art lovers who come through the door. While there, you will be perusing with museum curators, authors, auction specialists, top collectors and other luminaries in the American art world. All it takes is to commit to attending and then showing up in New York City during *American Art Week*. This fair kicks it all off, then comes *Just Off Madison*, and then auctions at Christie's, Sotheby's and Bonhams. If you are a fan of this magazine and the art we show then this entire week is a can't miss opportunity for you.

Also, the fair has coordinated a whole schedule of lectures and art talks to help educate collectors on the various intricacies of this market place. So those opportunities exist as well.

And, as always, the only place you will find complete and comprehensive coverage of all this is in the pages of this magazine. It's what we love and we couldn't imagine showing anything else. Enjoy!

Sincerely,



Joshua Rose
Editor

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ON THE COVER

Georgia O'Keeffe (1887-1986), *Pink Spotted Lilies*, 1936. Oil on canvas, 20 x 16 in., signed with initials in artist's star device: 'OK'; inscribed with title and dated on a piece of the original backing: '36'. **Estimate: \$1.2/1.8 million**
Courtesy Christie's Images LTD. Available during Christie's *American Art* auction on November 20.



NOVEMBER/DECEMBER 2019 BIMONTHLY

PUBLISHER Vincent W. Miller

EDITORIAL

EDITOR Joshua Rose
editor@AmericanFineArtMagazine.com

MANAGING EDITOR Rochelle Belsito
rbelsito@AmericanFineArtMagazine.com

DEPUTY EDITOR Michael Clawson

ASSISTANT EDITOR Alyssa M. Tidwell

ASSOCIATE EDITOR Taylor Transtrum

CONTRIBUTING EDITORS John O'Hern,
Jay Cantor

EDITORIAL INTERN Maia Gelvin

CONTRIBUTING PHOTOGRAPHER Francis Smith

ADVERTISING (866) 619-0841

TRAFFIC MANAGER Britton Courtney
traffic@AmericanFineArtMagazine.com

PRODUCTION

MULTI MEDIA MANAGER Adolfo Castillo

ART DIRECTOR Tony Nolan

PRODUCTION ARTIST Dana Long

PRODUCTION/EMAIL ARTIST Justin Kessler

SUBSCRIPTIONS (877) 947-0792

SUBSCRIPTIONS MANAGER Emily Yee
service@AmericanFineArtMagazine.com

ACCOUNTS RECEIVABLES SPECIALIST April Stewart
astewart@AmericanFineArtMagazine.com

ADMINISTRATIVE COORDINATOR Kimberly Vickers
admin@americanartcollector.com

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AMERICAN ART

November 1, 2019 | Dallas | Live & Online



© 2019 Andrew Wyeth / Artists Rights Society (ARS), New York

Andrew Wyeth (American, 1917-2009)

Cold Spell, 1965

Watercolor on paper

19 x 28 inches

Estimate: \$200,000 - \$300,000

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American Art

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South American Landscape (detail), 1857
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(American 1873-1961)



Portrait of Gertrude Allen 1926
Signed upper left

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Contact us to receive our upcoming 2019-20 catalogue of American paintings

CONTRIBUTORS

JAY E. CANTOR



Jay E. Cantor started the American Art Department for Christie's in the late '70s, is on the board of the *Winter Antiques Show*, the Art Committee for The Century Association, the board of directors of The Century Archives Foundation, and recently retired as the chairman of the Collections Committee and a member of the Steering Committee for Friends of American Arts at Yale University. He also served as the founding president of the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

JOHN O'HERN



John O'Hern retired to Santa Fe, New Mexico, after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, in Elmira, New York. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights in *American Art Collector* and *Western Art Collector* magazines.

FRANCIS SMITH



The combination of art history studies done at Vassar and an abiding fascination with American culture makes photographer Francis Smith feel right at home shooting for *American Fine Art Magazine*. He is further exploring his love for photography and United States history through a new, independent project titled *America by Another Name*.

ALLAN J. KOLLAR



Allan Kollar has been an art advisor specializing in American paintings for the past four decades. Currently Allan is the gallery owner and director of A.J. Kollar Fine Paintings, LLC, in Seattle, Washington. Prior to that he was partner and co-founder of Kollar & Davidson Gallery. He has a BFA and MFA in painting and print making and worked as an exhibiting artist where his art was featured in more than 20 major institutions. Simultaneously, Allan worked as an art teacher and educator for 18 years. He was co-founder of the Council of American Art at the Seattle Art Museum and is a current member of the Private Art Dealer's Association.

THOMAS COLVILLE



Thomas Colville was born in Los Angeles and attended UCLA before being awarded a Woodrow Wilson Fellowship to study composition at the Yale School of Music where he earned a master's degree in composition in 1968 after which he enrolled in the Ph.D program in 20th-century music theory in Yale's Graduate School. At Yale he also studied American art history with Theodore Stebbins and John Wilmerding and aesthetics with Karstin Harries. His dissertation was on formal perception in the music of Igor Stravinsky. In 1972 he became a full-time dealer in American and European art and began exhibiting at the *Winter Antiques Show* in 1990 as well as other fairs. In 2008 he co-founded *The American Art Fair*, now in its 12th year. Colville has helped build the collections of many leading collectors of American art and placed works in America's major art museums.

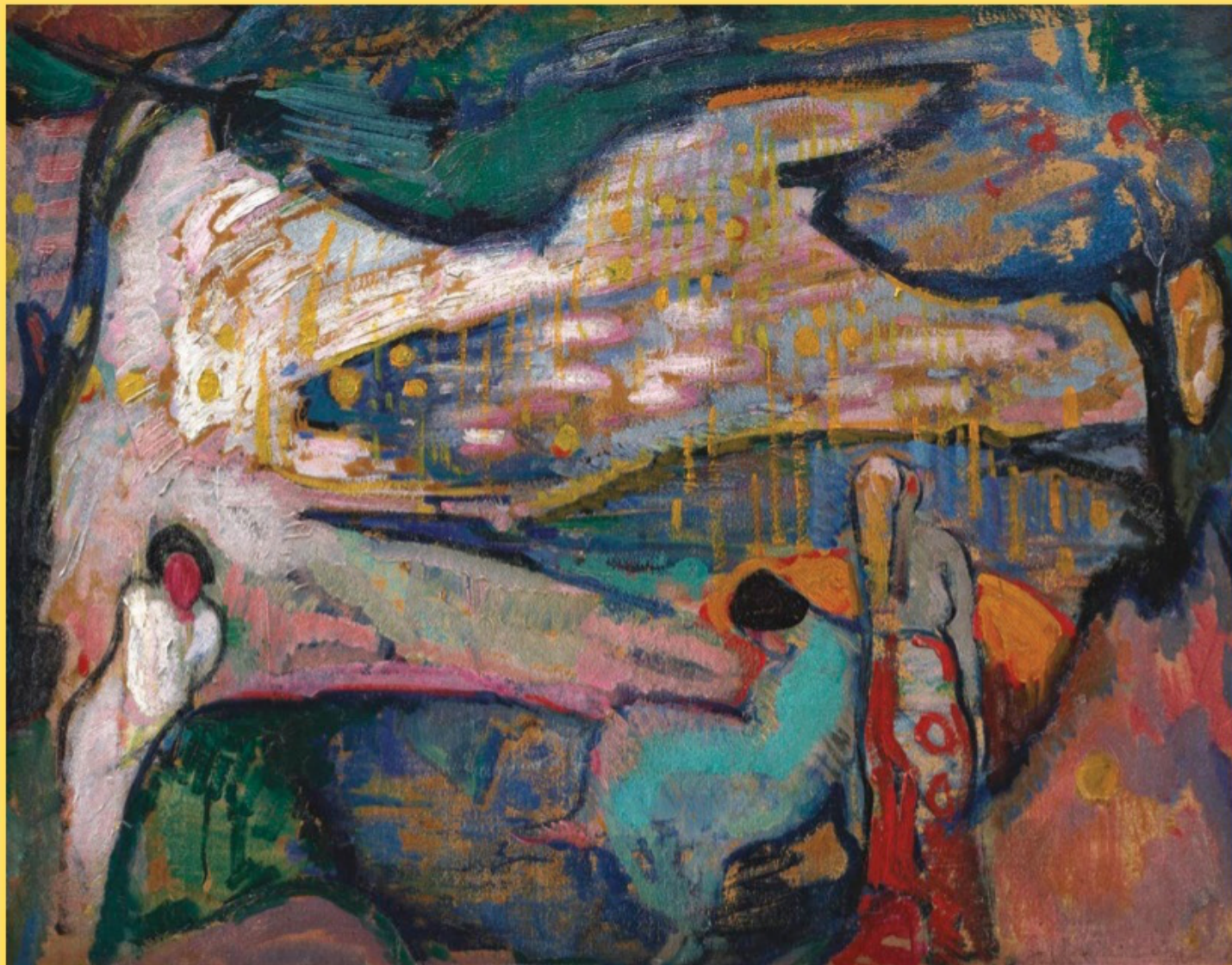
THOMAS DAVIES



A liberal arts undergraduate degree from Dartmouth College and a master's in business from Columbia University equipped Tom Davies with a life-long passion for art and prepared him for a 34-year career in international business with Colgate-Palmolive. Active in various museums and involved with numerous exhibitions of American art, both at home and internationally (India, Hong Kong, Germany), Davies has written several exhibition catalogs and articles for art magazines.

WILLIAM SOMMER

(1867–1949)



Golden Lights, circa 1910–1912, oil on board, 21 $\frac{3}{4}$ x 27 $\frac{7}{8}$ in.

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JOHN MARIN (1870-1953)

Boat and Gull, 1945, watercolor

From the Collection of Laurance Rockefeller

Lot 52. Estimate: \$20,000-40,000



American Art & Pennsylvania Impressionists

Auction December 8

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Peter Blume (1906-1992)
Autumn, 1984
oil on canvas, 45 ¼ x 50 in.
\$60,000-100,000



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by Jay E. Cantor

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Nadelman's work offers an ideal lens through which to explore the concepts of borrowed sources and artistic innovation

by Thomas Colville

ENDURING WATERCOLORS 58

Revisiting the life and prolific works of art by James Milton Sessions, discerning observers appreciate the beauty of Sessions' watercolors and the technical ability with which they were created

by Allan J. Kollar

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Keith Sherman and Roy Goldberg, owners of Helicline Fine Art in New York, open up their Dutchess County home

by John O'Hern

HISTORICAL FOCUS 70

The American Art Fair features 17 dealer exhibitions and four lectures centered around 19th- and 20th-century American art

by Rochelle Belsito

Above: **N.C. Wyeth (1882-1945)**, *Tapping up and down the road in a frenzy, and groping and calling for his comrades*, 1911, Oil on canvas, 47 x 38 in. The Andrew and Betsy Wyeth Collection.

IN THIS

UPCOMING GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

77



At Vose Galleries:

Lee Lufkin Kaula (1865-1957), *The Green Shade*. Oil on canvas, 34¹/₈ x 24 in., signed lower right: 'Lee Lufkin Kaula'.

ISSUE

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

UPCOMING EVENTS & FAIRS

Previews and reports of all the major art fairs and events taking place across the country.

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UPCOMING MUSEUM EXHIBITIONS

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GETTING THE MOST OUT OF THIS MAGAZINE

- Each category has its own easy-to-find color-coded section. Quickly turn to the section that interests you the most.
- Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.

FINE & DECORATIVE ARTS

DECEMBER 12, 2019

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Tiffany Studios Poppy Table Lamp.



Georges Rouault (French, 1871 - 1958)
Impressionist Israeli Landscape.



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Tiffany Studios Mosaic Favrite Poppy Inkwell.

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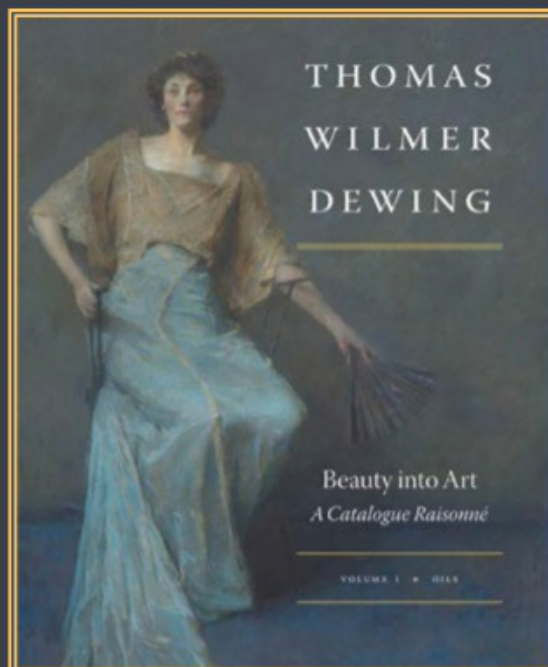
New York | November 19, 2019 | 4pm

PREVIEW
November 15 - 18

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WILLIAM GLACKENS (1870-1938)
Tulips
oil on canvas
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Painted in 1935.
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THOMAS WILMER DEWING



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Beauty into Art *A Catalogue Raisonné*

By **Susan A. Hobbs**; with **Shoshanna Abeles**

Best known for his interiors and landscapes featuring beautiful women in artful poses and subtly related color harmonies, Thomas Wilmer Dewing (1851–1938) lived and worked at the forefront of developments in modern American art. His paintings, which navigate a course between the bravura of John Singer Sargent and the attenuated aestheticism of James McNeill Whistler, convey a sensuous beauty that remains uniquely his and that represents an exceptional phase in American painting. Featuring a comprehensive biography and engaging, narrative commentaries, this elegant, 2-volume catalogue raisonné is an essential and much-needed reference. Included here are more than 550 works of art as well as previously unpublished photographs from the artist's own albums; each work is accompanied by a full provenance, exhibition histories, and literature—both published and archival.

Susan A. Hobbs is the director of The Thomas Wilmer Dewing Catalogue Raisonné and former curator of American art at the Smithsonian American Art Museum and the Freer Gallery of Art.

"His works evoke a dream world in which time and logic play no role, which 'gives his art a foretaste of surrealism,' as a well-known art historian suggested. The images demonstrate Dewing's contention that the purpose of the artist is to 'see beautifully.' Feminine beauty became a symbol of culture during the Gilded Age, when the female body was seen as the vehicle for an abstract expression of form, color, and mood. Dewing gave the theme a unique interpretation through enigmatic images that to this day remain open to a variety of interpretations. The artist himself sought in them a particularized version of loveliness that was 'just sour enough to save it.'"

From Thomas Wilmer Dewing: *Beauty into Art*,
"The Life of Thomas Wilmer Dewing"

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EDWARD MORAN

(American 1829-1901)

Union Volunteers Hospital, Philadelphia, 1865

Oil on canvas, 16 x 28 inches

Signed and dated *E. Moran* 1865 lower left



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WINSLOW HOMER (1836–1910)

The Life Line, 1884

Etching printed in green ink

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Signed in pencil lower right: *Winslow Homer*

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An Exhibition and Sale November 8–30, 2019

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Eric Sloane (1905–1985) *Evening Quiet*, detail

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 List as of 9/5/2019*

For tickets to the show or party or for more information, please call 800.448.3883 or visit winterthur.org/das.

From Taos & Beyond: The Art & Odyssey of

Hans Paap

(1890–1967)



Adobe and Mountains, 15 x 17 inches, oil on canvas

November 9 – December 6, 2019

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JOHN WESLEY JARVIS

BALTIMORE MUSEUM OF ART



Attributed to John Wesley Jarvis (1781-1839),
George Pitt Stevenson, Jr.,
ca. 1812. Oil on canvas
mounted on panel,
31½ x 22½ in. Gift of Mr.
and Mrs. John B. Wolff III.
BMA 2019.58.

A half-length portrait from donors Mr. and Mrs. John B. Wolff III was recently gifted to the Baltimore Museum of Art in Maryland. The oil painting is attributed to 19th-century painter John Wesley Jarvis, known for his work in portraiture, as well as historical pieces, miniatures and engravings. Measuring at 31½ by 22½ inches, the piece depicts George Pitt Stevenson Jr. (1791-1819), a Baltimore merchant who served during the War of 1812 as a major in the militia and was an aide to Brigadier General John Stricker during the Battle of North Point on September 12, 1814.

“This charismatic portrait, attributed to John Wesley Jarvis,

depicts the young Baltimore merchant George Pitt Stevenson Jr., who served in the Baltimore militia during the War of 1812. It is an important addition to the BMA’s outstanding collection of early 19th-century paintings and will help us tell the history of Federalist-era Baltimore in our galleries,” says Virginia Anderson, curator of American art and department head for American Paintings & Sculpture and Decorative Arts at the Baltimore Museum of Art.

Stevenson was appointed a U.S. commercial agent in Havana, Cuba, in 1817. He died there of yellow fever in 1819 and is buried in Baltimore’s Westminster cemetery. This is the first time this painting has been exhibited to the public. ■

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"I am painting a girl in a beautiful dress that changes from yellow to blue, but I have to keep remembering that it isn't a dress I'm concerned with but a piece of light . . ." — Grace Cochrane Sanger, *The Red Cloche*, verso inscription



ELLEN WALLACE SHARPLES (1769–1849)
Portrait of George Washington, 1800
Pastel on paper mounted on board, 9 x 7 inches



GRACE COCHRANE SANGER (1885–1966)
The Red Cloche
Oil on board, 20 x 16 inches, Signed lower left

Rare works by JULIE HART BEERS / SUSIE M. BARSTOW / THERESA BERNSTEIN / ANNA M. RICHARDS BREWSTER
FIDELIA BRIDGES / MINERVA CHAPMAN / WILHELMINE WEBER FURLONG / CLAUDE RAGUET HIRST
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ALBERT BIERSTADT

MUSEUM OF FINE ARTS, HOUSTON



Albert Bierstadt (1830-1902), *A Rustic Mill*, 1855. Oil on canvas, 43¼ x 58¼ in. The Museum of Fine Arts, Houston. Gift of Michelle and Frank J. Hevrdejs.

The Museum of Fine Arts, Houston in Texas, recently acquired an early landscape by 19th-century master Albert Bierstadt titled *A Rustic Mill*. The painting—which was a gift to the museum from long-time MFAH trustee Frank Hevrdejs and his wife, Michelle—depicts a pastoral scene marked by lush greenery with a body of water in the foreground and a distant mill flanked by towering trees.

Though mostly associated with his scenes of the sublime in nature of the American landscape, Bierstadt established his

reputation early on with paintings like *A Rustic Mill*, painted while the artist was in Dusseldorf, Germany.

“*A Rustic Mill* exemplifies Bierstadt’s style in its infancy and would allow our audiences to trace the arc of his career from this starting point through the height of his powers,” says Kaylin Weber, assistant curator of American painting and sculpture at MFAH. “The seeds of the sublime, the hallmark of Bierstadt’s greatest landscapes of the American West, were planted in this painting.” ■

MODERNISM: URBAN INDUSTRIAL ABSTRACT

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JO CAIN (American 1094 – 2003)
Seamstresses
32 x 38 inches, Oil on canvas



GUY PENE DU BOIS (American, 1884 – 1958)
Two Lawyers Talking
16 x 22 inches, Oil on paper mounted to canvasboard



WALTER QUIRT (American, 1902-1968)
Abstract
12 x 16 inches, Oil on canvas



Alfred S. Wall

(American, 1825 - 1896)

Untitled (Building the Railroad)

1859, oil on canvas

14 H. x 18 1/2 W. inches

Signed and dated lower left:

a. Wall 1859

This painting executed in 1859 by Alfred S. Wall depicts a group of laborers and surveyor, building the railroad through the Allegheny Mountains of Pennsylvania, a scene the artist likely happened upon while exploring this region.

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1857

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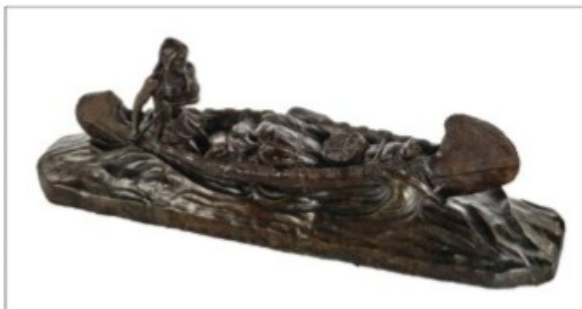
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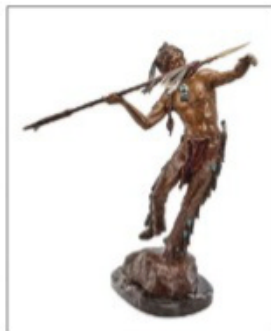
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ROBERT FARRINGTON ELWELL



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GEORGE WOODALL



DAUM



CHARLES ROHLFS



L.C. TIFFANY



MARTIN BROS.



MANIERRE DAWSON



HENRY FAULKNER

GORDON PARKS

NATIONAL GALLERY OF ART



Gordon Parks
(1912-2006),
Langston Hughes,
Chicago, 1941.
Gelatin silver print,
13 1/8 x 10 5/8 in.
National Gallery of
Art, Washington.
Avalon Fund.
Courtesy and ©
The Gordon Parks
Foundation.

The National Gallery of Art in Washington, D.C., has recently come into the possession of four important photographs taken by iconic 20th-century photographer Gordon Parks, coinciding with the recent exhibition *Gordon Parks: The New Tide, Early Work 1940-1950*. The photos, which come from The Gordon Parks Foundation, enhance the gallery's Parks collection, particularly broadening its breadth of work covering the period of 1941 to 1950. The four photographs, which date back to the first 10 years of the artist's career, include vintage portraits of Langston Hughes (1941) and Ingrid Bergman (1949) as well as two vintage

photographs of Tuskegee airmen in training, both from 1943.

"These unique vintage prints, depicting his friend and mentor Langston Hughes, the actress Ingrid Bergman and two Tuskegee airmen photographed during World War II, reveal his rapid development from aspiring photographer searching for a style to the first African American photojournalist on staff at *Life* magazine," says Philip Brookman, consulting curator for the department of photographs at NGA. "These pictures greatly enrich the gallery's already significant holdings of Parks' work and its growing collection of photographs by leading African American photographers." ■



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In every issue we'll publish detailed analysis with charts highlighting the results of major shows and auctions so you can track the movement of key works and prices of major artists.

TOP 10 LOTS FREEMAN'S AUCTIONEERS & APPRAISERS DECEMBER 4, 2011 (INCLUDING BUYER'S PREMIUM)			
ARTIST	TITLE	LOW/HIGH EST.	SOLD
JAMES ARBUTHNOT MCKELL WHISTLER (1834-1903)	BLUE AND OPAL - THE PHOTOGRAPHER	\$150,000.000	\$400,000
EDWARD WHEELER REYNOLDS (1860-1945)	SPRING	\$250,000.000	\$240,000
NICOLAI FECHIN (1881-1953)	SEATED FEMALE NUDE	\$80,000.000	\$140,000
FERMI ISABEL KINGS COPPOCKE (1860-1951)	LAMBERTVILLE ACROSS THE DELAWARE, WINTER	\$200,000.000	\$70,000
MARY ELIZABETH PRICE (1877-1965)	TIGER LILIES	\$200,000.000	\$70,000
RAE ELLOW BRENN (1881-1933)	UNDER THE TREE	\$70,000.000	\$40,000
CHARLES ROSEN (1878-1950)	DELAWARE RIVER VIEW	\$400,000.000	\$40,000
FRANZ XAVER PETER (1791-1860)	STILL LIFE WITH ROSES AND TULIPS WITH PARROT IN A BRASS VASE	\$150,000.000	\$40,000
JOSEPH HENRY SHARP (1859-1953)	OCTOBER SNOW - TAD VALLEY (FROM MY STUDIO)	\$200,000.000	\$37,000
DAVID DAVDOVICH BURLIK (1880-1967)	FLOWER ABSTRACT	\$12,000.000	\$37,000

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ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

OCT. 26-FEB. 23, 2020 🏛️

Edward Hopper and the American Hotel

VIRGINIA MUSEUM OF FINE ARTS
Richmond, VA
www.vmfa.museum

OCT. 31-NOV. 3 🏠

SOFA Chicago

NAVY PIER
Chicago, IL
www.sofaexpo.com

OCT. 31-FEB. 9, 2020 🏛️

Gordon Parks: The Flávio Story

J. PAUL GETTY MUSEUM
Los Angeles, CA
www.getty.edu

NOVEMBER 1-5 🏠

TEFAF New York

PARK AVENUE ARMORY
New York, NY
www.tefaf.com

NOV. 1-DEC. 14 🏠

Northeast Waterscapes, Artists Explore Oceans, Rivers, Harbors

NEW CANAAN MUSEUM & HISTORICAL SOCIETY
New Canaan, CT
www.nchistory.org

NOV. 1-FEB. 9, 2020 ●

Modernism: Urban, Industrial, Abstract

HELICLINE FINE ART
New York, NY
www.heliclinefineart.com

NOV. 2-JAN. 4, 2020 ●

Bringing to Light: American Women Artists (1880-1960)

VOSE GALLERIES
Boston, MA
www.vosegalleries.com

NOVEMBER 8-10 🏠

Delaware Antiques Show

CHASE CENTER ON THE RIVERFRONT
Wilmington, DE
www.winterthur.org

NOVEMBER 8-30 ●

Eric Sloane: Taking Us Home

QUESTROYAL FINE ART
New York, NY
www.questroyalfineart.com

NOV. 9-DEC. 7 ●

From Taos and Beyond: The Art and Odyssey of Hans Paap

NEDRA MATTEUCCI GALLERIES
Santa Fe, NM
www.matteucci.com

NOVEMBER 14-18 🏠

Salon Art + Design

PARK AVENUE ARMORY
New York, NY
www.thesalonny.com

NOVEMBER 16-19 🏠

The American Art Fair

BOHEMIAN NATIONAL HALL
New York, NY
www.theamericanartfair.com

AMERICAN ART WEEK

NEW YORK, NY

NOV. 16-19 The American Art Fair
www.theamericanartfair.com

Programming:

Nov. 16, 2 p.m. Avis Berman, scholar - "Becoming William Glackens"
Nov. 16, 4 p.m., Erica E. Hirshler, MFA, Boston, - "Hyman Bloom: Matters of Life and Death"
Nov. 17, 2 p.m., Stephanie L. Herdrich, The Metropolitan Museum of Art - "Winslow Homer: Crosscurrents"
Nov. 17, 4 p.m., Barbara Haskell, Whitney Museum of American Art - "Vida Americana: Mexican Muralists Remake American Art, 1925-1945"

NOV. 18 Just Off Madison, 5-8 p.m.
www.justoffmadisongalleries.com

NOV. 19 Sotheby's American Art Auction, 10 a.m..
www.sothebys.com

NOV. 19 Bonhams' American Art Auction, 4 p.m.
www.bonhams.com

NOV. 20 Christie's American Art Auction, 10 a.m.
www.christies.com

AN AERIAL VIEW OF A PREVIOUS RENDITION OF THE AMERICAN ART FAIR AT NEW YORK CITY'S BOHEMIAN NATIONAL HALL.



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O. Louis Guglielmi (American, 1906–1956), *Land of Canaan* (detail), 1934, oil on canvas, 30 x 36 inches, signed lower left

NOVEMBER 18

Just Off Madison

NEW YORK, NY
www.justoffmadisongalleries.com

THROUGH NOVEMBER 20

The Watercolors of James Milton Sessions

A.J. KOLLAR FINE PAINTINGS
Seattle, WA
www.ajkollar.com

THROUGH NOVEMBER 22

CA → NY: Post-War Migration of Abstract Expressionists

ANITA SHAPOLSKY GALLERY
New York, NY
www.anitashapolskygallery.com

THROUGH DECEMBER 7

Bringing to Light: Theodore Wendel (1857-1932)

VOSE GALLERIES
Boston, MA, www.vosegalleries.com

THROUGH DECEMBER 8

Unto This Last: Two Hundred Years of John Ruskin

YALE CENTER FOR BRITISH ART
New Haven, CT
britishart.yale.edu

DEC. 14-JUNE 28, 2020

The Artist at Work

BLANTON MUSEUM
Austin, TX
www.blantonmuseum.org

THROUGH DECEMBER 22

Will Barnett: Early Works

MUSEUM OF ART DELAND
DeLand, FL
www.moartdeland.org

THROUGH DECEMBER 31

Heroines of Abstract Expressionism

FENIMORE ART MUSEUM
Cooperstown, NY
www.fenimoreartmuseum.org

THROUGH JANUARY 5, 2020

Winslow Homer: Eyewitness

HARVARD ART MUSEUMS
Cambridge, MA
www.harvardartmuseums.org

THROUGH JANUARY 12, 2020

Edward Steichen: In Exaltation of Flowers

ORLANDO MUSEUM OF ART, MENNELLO MUSEUM OF ART
Orlando, FL
www.omart.org, www.mennellomuseum.org

JANUARY 16-19, 2020

FOG Design + Art

FORT MASON FESTIVAL PAVILION
San Francisco, CA
www.fogfair.com

THROUGH JANUARY 18, 2020

Triumphant Lives: American Women Artists (1795-1950)

HAWTHORNE FINE ART
New York, NY, www.hawthornefineart.com

JAN. 21-JUNE 7, 2020

Seeing Between the Lines: Highlights from the John Driscoll American Drawings Collection

PALMER MUSEUM OF ART
Philadelphia, PA
www.palmermuseum.psu.edu

AUCTIONS AT A GLANCE



NOV. 1 Heritage Auctions' American Art: Dallas, TX

NOV. 2 Heritage Auctions' Texas Art Auction: Dallas, TX

NOV. 9 Brunk Auctions' Premier Auction: Richmond, VA

NOV. 9 David Dike Fine Art's Fall Texas Art Auction: Dallas, TX

NOV. 9 Santa Fe Art Auction: Santa Fe, NM

NOV. 17 Grogan & Co.'s The Fall Auction: Boston, MA

NOV. 19 Bonhams' American Art: New York, NY

NOV. 19 Sotheby's American Art: New York, NY

NOV. 20 Christie's American Art: New York, NY

NOV. 25 Bonhams' California and Western Art: Los Angeles, CA

DEC. 8 Freeman's American Art & Pennsylvania Impressionists: Philadelphia, PA

THROUGH JANUARY 26, 2020





The Lavender Palette: Gay Culture and the Art of Washington State

CASCADIA ART MUSEUM
Edmonds, WA
www.cascadiaartmuseum.org

JAN. 26-MAY 17, 2020

Granville Redmond: The Eloquent Palette

CROCKER ART MUSEUM
Sacramento, CA
www.crockerart.org

-  = Event
-  = Gallery
-  = Museum
-  = Sponsored by AFAM



In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Alyssa Tidwell, to discuss how your event can be included in this calendar at (480) 374-2186 or atidwell@americanfineartmagazine.com.

The background of the page is a painting titled 'Crow Encampment, Montana' by Joseph Henry Sharp. It depicts a Native American encampment in a lush, mountainous landscape. In the foreground, a large teepee stands on the left, with several people gathered around its entrance. Some are on horseback, while others are on foot. The people are wearing traditional clothing, including robes and moccasins. The landscape is filled with green grass, trees, and rolling hills. In the background, majestic mountains rise under a soft, hazy sky. The overall style is that of a classic Western painting, with a focus on the natural beauty of the West and the lives of its inhabitants.

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Joseph Henry Sharp (1859–1953), *Crow Encampment, Montana* (detail), oil on canvas, 30×36 inches, Sold at Auction: \$892,500

ART MARKET UPDATES

Helen Frankenthaler at Berggruen Gallery

On view through November 9 at Berggruen Gallery in San Francisco, California, is *Helen Frankenthaler: Paintings*, an exhibition showcasing works that span nearly three decades of the abstract expressionist's career. The show will include some of Frankenthaler's most significant paintings from between the years of 1953 to 1978—highlighting the evolution of her artistic practice in the ways she translated the world around her. Frankenthaler was known for pushing the boundaries of the typical painting processes, pioneering a soak-stain technique that ultimately created new possibilities in her work.



Helen Frankenthaler (1928-2011), *Hommage à Chardin*, 1957. Oil on canvas, 39¾ x 52 in. © ARS/Helen Frankenthaler Foundation.



The Pennsylvania Academy of the Fine Arts in Philadelphia. Courtesy Pennsylvania Academy of the Fine Arts.

PAFA receives Getty grant

The Pennsylvania Academy of the Fine Arts (PAFA) recently received a \$134,000 grant from the Getty Foundation to offer a traveling seminar on contemporary prints for early-career curators, organized by The Brodsky Center. Set to be held next year from April 6 to 12 in Philadelphia and New York, the Getty Foundation seminar's goal is to assist in strengthening The Brodsky Center at PAFA. The Brodsky Center is a collaborative paper and printmaking center devoted to the creation of new work, with the aim of becoming a leading resource in contemporary prints and works on paper for print curators.

Peggy Guggenheim's collection

The Peggy Guggenheim Collection in Venice, Italy, presents an exhibition that celebrates the Venetian life of prominent American collector Guggenheim, who founded the museum. Highlighting the events and exhibitions that marked the 30 years she spent in Venice, from 1948 to 1979, the show hones in on Guggenheim's collecting after 1948 when she moved to Venice. More than 60 works by eminent and lesser-known artists will be exhibited, including paintings, sculptures and works on paper.



Peggy Guggenheim sitting on the throne in the garden of Palazzo Venier dei Leoni, Venice, in the 1960s. Photo by Roloff Beny. Courtesy Archives and National Archives of Canada.

Bonnet House celebrates 100th anniversary

The historic Bonnet House Museum & Gardens, one of the oldest homes in Florida, is celebrating its 100th anniversary through 2020, accompanied by a series of events for the upcoming *Holiday Magic* event. The centennial will also provide programs, workshops, tours and classes including watercolor, calligraphy, drawing workshops and more. The Bonnet House was created on South Florida oceanfront land in 1920 by Chicago-born artist Frederic Clay Bartlett and serves today as a museum and garden devoted to historic and environmental preservation.



The Bonnet House Museum & Gardens courtyard. Photo by J. Christopher Gernert.



Robert S. Duncanson (1821-1872), *Short Mountain*, Hawkins County, Tennessee, ca. 1852. Courtesy Winterthur.

Delaware Antiques Show returns for 56th year

Sixty distinguished antique dealers from across the country gather together for Winterthur's 56th Annual Delaware Antiques Show in Wilmington, Delaware, to showcase top works of art in American antiques and decorative arts, including furniture, paintings, rugs, ceramics, silver, jewelry and more. In addition to antique shopping, there will be lectures throughout the three-day event, which runs November 8 to 10. An opening night party will be held on Thursday, November 7 from 5 to 9 p.m. at the Chase Center on the Riverfront.

Pace Gallery opens new flagship location

Pace Gallery recently celebrated its new flagship location on 540 West 25th Street in the Chelsea neighborhood of Manhattan. Designed by Bonetti/Kozerski Architecture, the eight-story space ushers in a new era for the gallery, which represents esteemed 20th- and 21st- century artists. Kicking off the new gallery, which opened to the public

on September 14, was a massive celebration that featured music from DJ Questlove on the sixth-floor terrace, as well as a rare acoustic set performed by legendary rock band The Who in front of notable guests. Next year, Pace Gallery will celebrate its 60th anniversary.



A view of Pace Gallery's new flagship space on 540 West 25th Street, New York. Photo by Thomas Loof. Courtesy Pace Gallery.

WHAT WE'RE HEARING FROM GALLERIES, AUCTION HOUSES AND MUSEUMS ACROSS THE COUNTRY



A view of the showroom at Thomas Colville Fine Art's New York space.

THOMAS COLVILLE

Owner
Thomas Colville Fine Art

In Paris and Rome this summer, I visited some of the great museums as well as some not so well known... Sometimes it is easier to make discoveries where not everybody is looking. Now collectors are crowding around contemporary art where only the super-rich can buy major works. Even the price of second level examples by popular contemporary artists is out of reach for the average collector. It should make sense now to seek visual pleasure where others may not be looking. American art of the 19th and early 20th century is just the place today. While the availability of masterpieces is not what it was thirty years ago, first rate works are still coming on the market at comparatively reasonable prices.

Based on my sales from this past season I have observed the following market trends.



With the demand for the work of current women and African American artists at an all-time high, there has also developed an interest in these categories from earlier periods. I have recently sold major paintings

by Mary Fairchild MacMonnies Low and the African-American abstract painter Alvin Loving for a fraction of the prices of comparable contemporary artists of similar stature. There are great opportunities now in first rate works on paper. The Hood Museum recently acquired a major early Joseph Stella drawing of Pittsburgh. Early genre painting continues to be of interest to museums. The Virginia Museum recently acquired an important David Gilmour Blythe. American impressionism, not as enthusiastically sought after by collectors today, is a relative bargain compared to pre-2007 prices. I was able to sell a John Twachtman Connecticut landscape for half of what it would have cost 12 years ago. I am also finding a lot of new

interest in American abstract works from the 1930s and '40s, and have recently sold paintings by Charles Green Shaw, George L. K. Morris, Albert Gallatin, Werner Drewes and Raymond Jonson. Finally, Rockwell Kent, who for years was stigmatized for his political views is enjoying new market attention, and I was able to place a large Greenland painting in a major private collection.

Collectors and museum curators through access to the internet can now more easily recognize opportunities when they encounter works of both imagination and enduring quality. The expansion of visual literacy and an overall increase in critical discernment is no doubt due to the wide dispersal of visual information in this digital age.

THOMAS COLVILLE FINE ART

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ESTATE OF BARBARA R. PALMER

PALMER MUSEUM OF ART



Georgia O'Keeffe (1887-1986), *Lake George*, 1924. Oil on canvas, 18 $\frac{1}{8}$ x 35 $\frac{1}{8}$ in. Bequest of James R. and Barbara R. Palmer. © 2019 Georgia O'Keeffe Museum/ Artist Rights Society (ARS), NY.



Frederic Edwin Church (1826-1900), *Vermont Scenery*, 1852. Oil on canvas, 18 x 26 $\frac{1}{8}$ in. Bequest of James R. and Barbara R. Palmer.



The Palmer Museum of Art at Penn State is the recipient of the estate of Barbara R. Palmer, longtime benefactor, friend and champion of the museum, who passed away in January 2019. Her world-class collection, which includes 200 major works of art, benefits the museum's already-strong holdings and elevates its status as a significant national museum.

The works of highly esteemed 19th- and 20th-century American artists are part of the bequest, including Georgia O'Keeffe, Frederic Edwin Church, Martin Johnson Heade, Thomas Anshutz, Thomas Hart Benton, Romare Bearden and many others. Also represented are significant works on paper by Mary Cassatt, Jacob Lawrence, John Marin, Charles Demuth and Chuck Close, as well as several major sculptures by Seymour Lipton and an impressive collection of late 20th-century ceramics.

"[The bequest is] truly transformative. It will shape, even define, the museum's presentation of American art for generations to come," says Erin M. Coe, Palmer Museum director.

Barbara and her husband, James, began building a private collection in 1978 with the purchase of a self-portrait by contemporary painter Jerome Witkin. The Palmers began donating works of art to the Museum of Art at Penn State well before the official opening of the eponymous Palmer Museum. Barbara continued the practice after Jim's death in 2001, gifting significant paintings by early 20th-century American artists, as well as an extensive group of drawings, maquettes and major works by Lipton, among other gifts, in 2002 and 2005.

"Both Penn State and central Pennsylvania have been immeasurably enriched through Barbara and Jim Palmer's commitment to the arts and the community, and their legacy will live on through all who experience the Palmers' collection on our campus," says Penn State president Eric J. Barron. "The University is deeply honored that Barbara chose to entrust these works to our institution, and we look forward to preserving and sharing this generous gift." ■

Charles Demuth (1883-1935), *Eggplant and Tomatoes*, ca. 1927. Watercolor on paper, 13 $\frac{7}{8}$ x 19 $\frac{1}{8}$ in. Bequest of James R. and Barbara R. Palmer.

YALE CENTER FOR BRITISH ART

Britishart.yale.edu

This year marks the 200th anniversary of the birth of 19th-century artist and critic John Ruskin. In celebration, an exhibition at the Yale Center for British Art draws on the center's rich collection of Ruskin's drawings and publications, with significant loans from the Beinecke Rare Book and Manuscript Library, the Metropolitan Museum of Art and other institutions. Running through December 8, the exhibition seeks to position Ruskin as a pioneering ecological thinker, social reformer, educator and preservationist, showcasing an array of diverse materials including paintings, drawings, literary manuscripts, mineral samples and memorabilia.

John Ruskin (1819-1900), *Study of an Oak Leaf*. Pen and brown ink with watercolor over graphite, heightened with gouache and gum on paper. Yale Center for British Art, Paul Mellon Collection.



CAPE ANN MUSEUM

www.capeannmuseum.org

Judith Sargent Murray was an icon for women's rights in colonial America and for the city of Gloucester, Massachusetts. A major portrait of Murray by John Singleton Copley is the highlight of an exhibition at the Cape Ann Museum, which examines the legacy of this impactful social, political and historical figure. In addition to the portrait by Copley, the show also includes examples of Murray's letter books on loan from the Mississippi State Archives, correspondence between Murray and President Washington on loan from the Library of Congress as well as examples of her published works. *Our Souls Are by Nature Equal to Yours: The Legacy of Judith Sargent Murray* will be on view through March 31, 2020.



John Singleton Copley (1738-1815), *Portrait of Mrs. John Stevens*, (Judith Sargent, later Mrs. John Murray), 1770-72. Oil on canvas, 50 x 40 in. Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund. Photography © Terra Foundation for American Art, Chicago.

PALMER MUSEUM OF ART

www.palmermuseum.psu.edu



Beginning January 21, the Palmer Museum of Art at Penn State presents an exhibition of the recently acquired John Driscoll American Drawings Collection. Included are rare and magnificent works from a range of artists from the 18th to early 20th century in such mediums as charcoal, ink, graphite and watercolor. *Seeing between the Lines: Highlights from the John Driscoll American Drawings Collection* runs through June 7.

John Rubens Smith (1775-1848), *View at Catskill Falls*, 1841. Watercolor on paper, 13 1/4 x 19 in. John Driscoll American Drawings Collection.

MUSEUM OF FINE ARTS, BOSTON

www.mfa.org

Rare prints from some of the 20th century's most influential photographers will be on view at an exhibition at the Museum of Fine Arts, Boston. Highlighting 150 standout photographs from the museum's massive Howard Greenberg Collection of Photographs, the exhibition will show the works of such noteworthy figures as Henri-Cartier Bresson, Gordon Parks and Robert Frank. *Viewpoints: Photographs from the Howard Greenberg Collection* will be on view through December 15.

Lewis Hine (1874-1940), *Powerhouse Mechanic*, 1924. Photograph, gelatin silver print. Museum of Fine Arts, Boston. The Howard Greenberg Collection. Museum purchase with funds donated by the Philip Leonian and Edith Rosenbaum Leonian Charitable Trust. Courtesy Museum of Fine Arts, Boston.



CASCADIA ART MUSEUM

www.cascadiaartmuseum.org

A groundbreaking first study of regional gay culture in the United States, *The Laverder Palette: Gay Culture and the Art of Washington State* documents works by lesbian and gay activists with works spanning from 1910 to 1970. Works by notable LGBT artists such as Guy Anderson, Morris Graves and Virginia Weisel will be on display, and the show will be accompanied by a catalog written by curator David F. Martin with a special chapter written by David L. Chapman concentrating on depictions of Northwest male physical culture through 20th-century illustrations and photography. The exhibition will be held at the Cascadia Art Museum from October 24 to January 26.



Thomas Handforth (1897-1948), *Untitled*, ca. 1950. Conté Crayon. Collection of the Tacoma Public Library.

ART INSTITUTE CHICAGO

www.artic.edu



Arthur Rothstein (1915-1985) *Girl at Gee's Bend, Alabama, 1937*. Gelatin silver print, 27 8/10 x 35 1/2 in. Gift of Elizabeth and Frederick Myers. 1983.1542.

Photography + Folk Art: Looking for America in the 1930s explores the convergence of folk art and major documentary photographic projects during the era of the Great Depression. The show, held at the Art Institute Chicago through January 19, 2020, is the first to connect these two ideas, examining the roots of documentary photography and folk art and revealing how the fields were shaped in the early 20th century. Highly regarded American photographers whose work can be observed in the exhibition include Walker Evans, Dorothea Lange, Russell Lee and Arthur Rothstein.

BALTIMORE MUSEUM OF ART

www.artbma.org



Grace Hartigan (1922-2008), *Red Bowl*, 1953. The Baltimore Museum of Art. Gift of Herman Jervis, New York, in memory of Dorothy B. Jervis, BMA 1986.194. © Estate of Grace Hartigan.

By Their Creative Force: American Women Modernists celebrates the contributions women have made to the development of American modernism. Showcasing paintings, sculptures and decorative arts, the exhibition includes the work of such noteworthy artists as Elizabeth Catlett and Georgia O'Keeffe, among others, as well as often under-recognized artists like Maria Martinez and Marguerite Zorach. *By Their Creative Force* will be on view at the Baltimore Museum of Art through July 5, 2020.

GERALD R. FORD PRESIDENTIAL MUSEUM

www.fordlibrarymuseum.gov



David Hume Kennerly (b. 1947), President Ford meets with Secretary Kissinger and Vice President Rockefeller in the Oval Office to discuss the American evacuation of Saigon, 1975. Courtesy Gerald R. Ford Library.

A prominent exhibit at the Gerald R. Ford Presidential Museum in Grand Rapids, Michigan, has been extended to November 3. The exhibition, *Extraordinary Circumstances: The Presidency of Gerald R. Ford*, showcases the work of Pulitzer Prize-winning presidential photographer David Hume Kennerly, who was President Ford's personal White House photographer. The first time these photographs have been on display to the public, Kennerly's collection provides viewers with a glimpse into the world of the White House behind closed doors, as well as a closer look at the Ford family and the end of Ford's presidency.

J. PAUL GETTY MUSEUM

www.getty.edu

Held at the J. Paul Getty Museum in Los Angeles, *Gordon Parks: The Flávio Story* explores one of the most significant projects of the American photographer's career and traces the extraordinary sequence of events that it generated. In addition to his work as a filmmaker, composer and writer, Parks is regarded as a talented photographer, best remembered for his two decades working for *Life* magazine. In 1961, the artist was sent on assignment to



Gordon Parks (1912-2006), *Catumbá Favela, Rio de Janeiro, Brazil*. Negative printed 1961, printed later gelatin silver print. The J. Paul Getty Museum. Purchased with funds provided by the Photographs Council. © The Gordon Parks Foundation.

Brazil to document the working-class neighborhoods in Rio de Janeiro, where he encountered a persevering and tenacious 12-year-old boy named Flávio da Silva, who became the central figure in his large-scale photo essay "Freedom's Fearful Foe: Poverty." Parks would go on to photograph Flávio over several decades and considered these photographs to be among his most important achievements. The exhibition includes more than 100 photographs, including outtakes from the original assignment and remains on view through November 10.

MUSEUM OF ART DELAND

www.moartdeland.org



Will Barnett (1911-2012), *Yellow Eyed Cat: Danbury Series*, 1947. Watercolor on paper, 22 x 30 in.

Trained at the Boston Museum of Fine Arts School and the Art Students League New York, Will Barnett's artwork will be on view at the Museum of Art DeLand in DeLand, Florida, through December 22. Barnett was known for his paintings of both humans and animals in normal and dream-like settings, created in oils, gouache, watercolors and other mediums. This exhibition features the early works of the artist in the first half of the 20th century, known for his distinctively flat aesthetic.

THE BLANTON MUSEUM www.blantonmuseum.org



The Blanton Museum of Art at the University of Texas Austin examines the artist at work, looking at the ways in which art is used to enhance social status and establish cultural importance, through grand self-portraits, views of artists' studios and art academies, or through depictions of outdoor sketching expeditions. *The Artist at Work*, which runs December 14 to June 28, showcases works in which artists have cast themselves as their main subject.

George Bellows (1882-1925), *The Life Class, First Stone*, 1917. Lithograph, 18 7/8 x 25 13/16 in., Blanton Museum of Art, The University of Texas at Austin. Gift of the Still Water Foundation, 1992.

HILLSTROM MUSEUM OF ART

www.gustavus.edu



Robert Gilbert (1907-1988), *Industrial Composition*, 932. Oil on canvas, 47 x 34 in. Shogren-Meyer Collection.

The 90th anniversary of Black Tuesday, the infamous day in American history marking the major stock market crash that sent the country in a downward economic spiral, is observed this fall. The Hillstrom Museum of Art at Gustavus Adolphus College in Saint Peter, Minnesota, observes this major time period through the showcasing of nearly 100 works of art, coming from definitive photographers like Dorothea Lange and Gordon Parks, as well as painters like John Steuart Curry and Robert Gilbert.

MCNAY ART MUSEUM

www.mcnayart.org

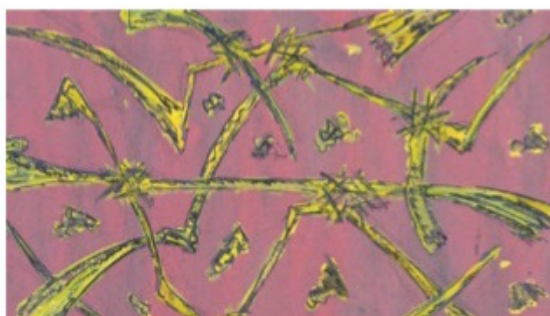


Mary Cassatt (1844-1926), *The Cup of Tea*, ca. 1880-81. Oil on canvas. The Metropolitan Museum of Art. From the Collection of James Stillman. Gift of Dr. Ernest G. Stillman, 1922 (22.16.17). © The Metropolitan Museum of Art. Photo courtesy Art Resource, NY.

Mary Cassatt's masterful impressionism will be explored in *Mary Cassatt's Women* held by the McNay Art Museum starting October 31. Cassatt's masterpiece *The Cup of Tea* will be shown along with other works on paper, delving into the life of the average upper middle class woman like herself. The otherwise mundane tasks of everyday life are done in an undeniably captivating way through the use of color and skillful composition.

PHILADELPHIA ART MUSEUM

www.philamuseum.org



Herbert Ferber (1906-1991), *Untitled*, (detail), 1953. Philadelphia Museum of Art, Gift of Edith Ferber. Courtesy Waqas Wajahat, New York, 2019-46-3.

Running through January 5, the Philadelphia Art Museum presents *Herbert Ferber: Form into Space*, featuring the artwork of abstract expressionist sculptor and painter Herbert Ferber. Allowing visitors the chance to step into the artist's mind, the exhibition displays sculptures and related drawings by Ferber from the mid-20th century.

CROCKER ART MUSEUM

www.crockerart.org

Granville Redmond: The Eloquent Palette held at the Crocker Art Museum features works that capture the essence of California as seen through Redmond's eyes. Known for his vibrant landscapes, Redmond quickly became known as one of California's most impactful artists. His works range from tranquil to dramatic, created through an impressionistic touch and inspiring scenery. The exhibition is the largest of its kind in over 30 years, and includes more than 85 signature paintings of flora and fauna. Redmond's works will be on view from January 26 through May 17. ■



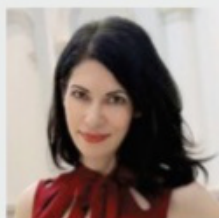
Granville Redmond (1871-1935), *Carmel Coast (Carmel Sand Dunes and Cypress)*. Oil on canvas, 30 x 40 in. Collection of Paula & Terry Trotter.



People & Places

A rendering of the enhanced McNay Art Museum.

The **McNay Art Museum** in San Antonio, Texas, breaks ground on its \$6.25 million landscape master plan, with the goal of enhancing the outdoor museum experience with additional works of art, “invisible” fencing, new landscaping and increased accessibility...**Nora Atkinson** has been named Fleur and Charles Bresler Curator-in-Charge for the Smithsonian American Art Museum’s Renwick Gallery. Having joined the museum staff in 2014 as the Lloyd Herman Curator of Craft, Atkinson will oversee acquisitions, exhibitions, research, publications and more...**Elissa Auther** is the new deputy director of curatorial affairs and William and Mildred Lasdon Chief Curator at the Museum of Arts and Design where she will create diverse exhibition programs and collections and foster relationships with artists...**Anne Kraybill**, the Westmoreland Museum of American Art’s Richard M. Scaife Director/CEO, was selected by the National Arts Strategies to join their Chief Executive Program’s fifth cohort...**The University of Chicago’s** department of art history has received a \$1 million gift from activist and philanthropist Suzanne Deal Booth to help fund art conservation courses and internships. The endowment builds upon the efforts of a five-year conservation teaching collaboration implemented by the department in the spring of last year...The Arkansas Arts Center has named **Victoria Ramirez** its new executive director. Ramirez comes with more than 20 years of executive-level museum administration experience, having led renovation projects and developed numerous exhibitions and education programs... October 21 marks the reopening of the **Museum of Modern Art’s**

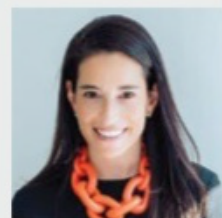


Nora Atkinson,
Smithsonian American
Art Museum



Elissa Auther, Museum
of Arts and Design

expanded campus and multi-million dollar renovations...**Nora Burnett Abrams** will be the next Mark G. Falcone Director of the Museum of Contemporary Art Denver. Since moving to Denver in 2010, Abrams has organized more than 30 exhibitions and authored or contributed to more than a dozen accompanying publications...The Rose Art Museum at Brandeis University has announced **Marie A. Longo** as its new director of development and external relations...Former chief curator of the Carnegie Museum of Art, **Catherine Evans** has been named deputy director of curatorial affairs at the Newark Museum. Evans will play a critical role in reimagining and interpreting the museum’s collections with the goal of engaging local, national and global audiences...Frieze has announced the appointment of **Eva Langret** as the new artistic director of *Frieze London* beginning this fall...After nearly a century, **Freeman’s** will be relocating its flagship location on 1808 Chestnut Street in Philadelphia, Pennsylvania, to the Center City’s prestigious 2400 Market Street. The 600,000 square-foot development features a purpose-built gallery and auction room with corporate offices above and has been recently applauded as one of the biggest and most visible mixed-use projects in Philadelphia...The **Amon Carter**



Nora Burnett
Abrams, Museum of
Contemporary Art
Denver



Catherine Evans,
Newark Museum

Museum of American Art reopened to the public on September 14 after a three-month closure that completes the museum’s major year-long renovation project...Phoenix Art Museum and the Center for Creative Photography have named **Audrey Sands** the new jointly-appointed Norton Family Assistant Curator of Photography.



Winslow Homer (1836-1910), *Rocky Coast and Gulls (Manchester Coast)*, 1869. Oil on canvas, 16¼ x 28⅞ in. Museum of Fine Arts, Boston. Bequest of Grenville H. Norcross, 37.486, Photograph © 2019 Museum of Fine Arts, Boston.

SHORE BIRDS II

By Jay E. Cantor

I prefer lakes. This is likely the result of 13 youthful summers on a lake in southwestern Maine. The glassy surface of a lake is both calming and inviting. It is simultaneously transparent yet defined. A crystalline pool whose bottom remains visible. Its borders, repeated in reflections which, while dissolved by any surface disturbance, quickly reappear. An early morning plunge into its depths is invigorating. Although immersed, you know where you are, and the safety of the shore is easily attainable.

The sea, on the other hand, is endless and changing. It can be turbulent and at times threatening, requiring a sterner resolve. The sea has no visible definition. You can easily be lost in its vortex. Its moods are affected by unseen forces. It is the great unknown. Those seeking certainty and order are lost in its confrontation. To

define it is beyond one's grasp but for all of that, the sea stimulates a world of imagination, a promise of adventure.

For me, the romance of the sea came from words and images, from novels and movies rather than direct experience. Enthusiasm for the sea itself was, at best, sporadic. I experienced it through vehicles of popular culture. Early black and white television programs like "Victory at Sea" (1952-1953) with its compelling score by Richard Rodgers and documentation of the recently concluded World War were historically interesting but not as engaging as the illustrations provided by N.C. Wyeth (1882-1945) for the action adventure stories such as *Treasure Island*, *Kidnapped* and *Robinson Crusoe* that were the extent of my childhood bookshelf. In these colorful pages, the sea appeared challenging yet remote in time and place. It was also

contained within the edges of the page.

Although my childhood home was within miles of the coast, we didn't go to the beach. It was, in fact, also within miles of the home of N. C. Wyeth, which I discovered much later. I was reminded of this recently when seeing the exhibition *N.C. Wyeth: New Perspectives* at the Brandywine River Museum of Art. The works in this exhibition provide an insightful survey of Wyeth's ambition and achievement. The fact that his earliest and most familiar images were concocted in the mellow tilth of Chadds Ford, Pennsylvania underscores the fertility of Wyeth's imagination. His house and studio, thoughtfully restored, along with the studio of his son Andrew Wyeth, are now a part of the Brandywine Museum and can be visited. I had the opportunity to be present when Andrew Wyeth had his first look at his father's

restored studio. He reminisced about his own early memories, an experience that is now a part of my own memory but lacking in detailed recollection of the conversation. Apologies to my fellow art historians!

The Wyeth exhibition introduces the discussion of American artists' response to the sea, promised in my previous article which focused on the Hudson River School and its after-effects. There was certainly a long-standing tradition of maritime and marine painting in America which began in the 18th century. Ship portraits, harbor views, naval engagements during several wars, and an occasional stormy sea painting by both immigrant and native artists form an important part of the documentary record of American maritime activity but the romantic representation of the sea in its strength and awesome moods developed more fully in the later decades of the 19th century.

Wyeth's own vision of the sea came in part from his familiarity with the work of Winslow Homer, a fact underscored by his naming of a house he acquired in Port Clyde, Maine "Eight Bells," after a Homer painting. It appears that Wyeth's embrace of the sea was further stimulated by summer residence in Maine. His coastal images were for him, as they had been for Homer, part of a journey from life as an illustrator to that of a creative artist. In 1920, Wyeth wrote to Sidney Chase, the artist who was then co-owner of the recently acquired Port Clyde house: "You and I are going to do some thundering big stuff there in the next few years" and went on to note "We must dig deep for the loftiness, the majesty, the sublimity of that wonderful shore."

Wyeth's seasonal residency in Maine was, to some degree an effort to recapture his New England roots and an aspect of his desire to transcend his reputation as an illustrator and gain recognition as a creative artist. He self-consciously worked to enhance that perception and to be in touch with the transformative elements of contemporary art. In both subject and style, he aspired to be modern and more than a literary storyteller. Focusing on a rugged landscape rather than the stories of rugged and sometimes heroic characters seemed an ideal opportunity. Here he could also create

an art that was authentically "American." He could not, it seems, entirely refrain from orchestrating his compositions and allow art to overtake the artfulness that makes his illustrations so compelling. This is what, I believe, keeps his painting, no matter how richly colorful and proficient, from transcending his bravura technique, his passion for small detail and his controlling mind. He could not let the art itself become the story. His thwarted ambition stands in marked contrast to Winslow Homer (1836–1910) who, while also beginning as a graphic artist and illustrator, became so immersed in the vitality of his medium that his evolution into a painter was almost beyond his control but not his talent.

For Homer, it was also along the Atlantic coast that the seaside became a vehicle for his artistic transformation. A current exhibition at Gloucester's Cape Ann Museum, *Homer at the Beach: A Marine Painter's Journey, 1869–1880*, surveys the artist's post-Civil War exploration of coastal subjects. The show thus documents Homer's transition from artist-illustrator to painter. The 51 paintings and watercolors in the exhibition belong to his initial exploration of marine subjects, a prelude to the Maine sea pictures, the crowning achievement of his later work.

While Wyeth's illustrations were conceived in connection with newly developed color printing technologies, Homer's were based in black and white imagery, primarily wood engraving. His transition to seeing and rendering in terms of color was greatly aided by his adoption of watercolor which began in Gloucester in 1873. Watercolor is a medium that is freely expressive but can also be unforgiving. Although various techniques exist for modifying passages, expressive spontaneity can easily be lost, and result in a labored product. Eye hand coordination is essential, and Homer's mastery of the medium influenced his greater fluency in his later oil paintings.

As an illustrator, he had developed compositional strategies that suggested momentary observation, effectively creating an eyewitness image, but his pictures were constructed of individual elements juxtaposed. As a result, his early images can appear stilted. It was only after he grasped the sense of enveloping atmosphere and the need to work the entire surface that his paintings coalesce. Physical atmosphere of the seaside was important in that process. This evolution becomes evident in the course of the Gloucester exhibition.



Winslow Homer (1836–1910), *Sunset Fires*, 1880. Watercolor on paper, 9¾ x 13⅝ in. The Westmoreland Museum of American Art, Greensburg, Pennsylvania. Gift of the William A. Coulter Fund, 1964.36.

A significant aspect of the transition was the frequent diminution or disappearance of the figure in these works as the waterside itself gained in prominence. This was, to some degree, particular to these coastal images. All during the '70s, Homer continued to produce pastoral watercolors, many featuring farm youths at leisure. Typically, only one or two figures are involved and with little personal interchange or narrative detail. They are frequently posed against hillside backgrounds or dense landscape settings rather than in open vistas so that a flattened space enhances the painterly essence, another link to the kind of modern painting strategies that Homer must have observed during his year in France in 1867 when work by Manet and Courbet was in the spotlight and the influence of Japanese woodblock prints, recently introduced to the west, was widespread.

Something during his last visit to Gloucester in 1880 moved Homer towards a dramatic level of abstraction. Gloucester was now the most active and productive fishing port in America, yet the life and struggles of fisherman are not described in these watercolors. This is surprising given Homer's complete shift of strategies and working method when he moved to the northeast coast of England the following year. His work becomes much tighter featuring heroic figures engaged in an epic struggle

of confrontation with the sea. He presents a sober image of unequal forces as fishermen and their wives face the unrelenting power of nature. Their appearance in the English works seems to suggest that the artist had now reached a dramatic turning point, a story that would be played out after his return to America and move to an isolated site on the coast of Maine.

It is important to note that during his quarter-of-a-century sojourn in Maine, Homer produced some of the sunniest and most embracing watercolors on winter trips to the Bahamas, Cuba, and Key West as well as vigorous watercolor renderings made during hunting and fishing trips to the Adirondacks and Canada.

Homer's first episode of marine painting was an important step in a journey which took him from producing illustrations for Harper's and other popular magazines early in his career to his full maturity as a masterful painter and a monumental presence in the story of American art.

Although this column focusses on American art, there is an exhibition which includes a group of seascapes by an English artist. It is worth noting, in part because it is an element in another journey, one that aims at enhancing the vitality of an important American maritime museum. Watercolors by Joseph Mallord William Turner (1775-1851) from the Tate Britain

are on view at Mystic Seaport Museum, the only North American venue of this show. It circulated previously in Europe and South America but in this installation, it has been enhanced by the addition of a group of pictures chosen to explore the life-long meaning of the sea to Turner.

Turner's paintings, especially some of his later, imaginative and atmospheric renderings have been presented previously as pre-figuring abstraction, a step in the process of releasing painting from its traditional representational bias. But for Turner, these paintings belong very much to their time and the romantic tradition. They also represent a life-long personal engagement with a subject that had immense meaning for the artist.

While Homer came to watercolor as a part of a transformative moment in his artistic evolution, Turner had embraced watercolor from early on. That resulted in part from his early artistic enterprise based on extensive travels, first in England and then abroad. Far-flung sites were recorded on the spot and then reproduced in books and travel narratives. Ease of making these on-site studies, in pencil sketches and watercolor renderings, made the watercolor medium an essential part of his craft. According to the museum: *These memories of journeys, emotions, and fragments of landscapes seen during his long stays abroad illustrate the development of Turner's stylistic language focused on experimenting with the expressive potential of light and color.*

There is a relationship between Turner's and Homer's use of watercolor. It allowed both artists to connect with the thing seen and transform it into a meaningful work without analysis, demonstrating a similar eye-hand coordination. As described by Mystic, *Turner devoted himself tirelessly to experimentation, particularly in watercolors, with a compositional and stylistic freedom and an innovative and surprising use of colors that led his peers to believe that Turner "appeared to paint with his eyes and nose as well as his hand."*

Working with David Blayney Brown,

J. M. W. Turner (1775-1851), *Whitby*, ca. 1824.
Watercolor on paper, support: 6 1/8 x 8 4/5 in.
D18143. Tate: Accepted by the nation as part of the Turner Bequest 1856 © Tate, London 2018.



Tate's Senior Curator of British Art 1790-1850, Mystic added the seascape section to the exhibition, underscoring its own commitment to telling the story of maritime activity to which it has been committed since its founding in 1929. Fulfilling its founding mission "to gather and preserve the rapidly disappearing artifacts of America's seafaring past," the Museum has grown to become a national center for research and education. It has refined its mission: *to inspire an enduring connection to the American maritime experience and thus re-imagine the interchange between maritime heritage and broader contemporary culture.*

A recreated maritime village, an extensive collection of historic vessels and maritime-related objects, an active ship-building facility and a host of special exhibitions are utilized in furthering that mission. During the last few years, the newly created position of Vice President for curatorial affairs has been the province of Nicholas Bell who inaugurated a series of exhibitions and other initiatives to enhance the Mystic experience and build audience for this major historic site. Other outdoor history sites across the country have experienced a decline in visitation and Mystic is responding to that aggressively.

A new challenge to museums in general has been to make more of their collections accessible, expanding permanent installations and special exhibitions. Digging into the storage areas, which include over 500 historic craft, Nicholas' team unearthed numerous objects that reflected the influence of streamlined design, paralleling developments in land-based transportation design and domestic appliances which began in the 1930s. The resulting exhibition *Streamlined: From Hull to Home* brought into focus the role that marine design played in the development of 20th century industrial design. And, moving forward, a recent grant from the Luce Foundation will allow further explorations of unseen material from the collections, in themed exhibits this year and next.

Many of the boats and engines in object storage will now also be visible in a new study storage display utilizing 38,000



N.C. Wyeth, (1882-1945), *The Harbor at Herring Gut*, 1925. Oil on canvas, 43 x 48 1/8 in.
The Andrew and Betsy Wyeth Collection.

square feet of warehouse space that will feature rotating displays open to visitors and utilized by school groups.

The focus on education also involves dynamic new installations, aimed not only at considering the impact of rising sea levels but also enabling direct engagement with real-time underwater research. A partnership with the Global Foundation for Ocean Exploration will result in the transformation of one of the historic building into a living laboratory with interactive images of ongoing investigation. Mystic's role as a history museum has recently been amplified through its affiliation with the Global Curatorial Project on the history and legacy of African slavery, an international consortium led by the Smithsonian's National Museum of African American History and Culture, and Brown University's Center for the Study of Slavery and Justice, that will collaborate on exhibitions and programming in the coming years.

Nicholas has had the advantage of a newly constructed Thompson Exhibition Building to provide a platform for changing exhibitions that enlarge their audience and encourage return visits, the capstone being the Turner show. Focusing as it does on the watercolors rather than the traditional monographic exhibition with heavy emphasis on Turner's more

public oils, the exhibition offers a direct and intimate look at the artist's private meditations on the sea which continued throughout his life. These seldom exhibited works thus provide an important insight into why John Ruskin (1819-1900), the widely influential art historian and critic, placed Turner high in the pantheon of the world's great historic and modern artists.

All three exhibitions I have discussed include hefty catalogs that illustrate both exhibition objects and corollary material. The Turner exhibition catalog is significant in its novel approach. Bell organized a series of conversations among scholars, writers and artists, all described by him as "Turnerites." These replace the typical curatorial essays. They follow an introduction by David Blaney Brown who chose the watercolors for the exhibition.

And for those of you who will be rewarded by visiting the exhibition at Mystic, a stop in New Haven on the northward journey up route 95 will provide the bonus of a just-opened exhibition, *Unto This Last: Two Hundred Years of John Ruskin*, at the Yale Center for British Art, celebrating Ruskin's bicentennial and examining the ways by which he became one of the most influential writers on art and aesthetics and modern morality during the 19th century. ■



Illus. 1. **Elie Nadelman (1882-1946)**, *Classical Figure*, 1909-10. Marble, 34 $\frac{3}{8}$ x 13 $\frac{1}{2}$ x 15 in. Hirshhorn Museum and Sculpture Garden. Gift of Joseph H. Hirshhorn, 1966. Photography by Lee Stalsworth.

INSPIRATION & DERIVATION

in the Work of **ELIE NADELMAN**

Nadelman's work offers an ideal lens through which to explore the concepts of borrowed sources and artistic innovation

By Thomas Colville

This article is about discovering the unique voice in a work of art through an examination of the transformative interplay between inspiration and derivation: sources borrowed and transformed by an artist. It assumes the basic knowledge of artistic traditions necessary to make qualitative judgements. The sculpture of Elie Nadelman is ideal for this discussion as his stylistic evolution was inspired by the language of clear, yet quite different artistic traditions.

Given the multiplicity of directions in the art world today, formerly accepted art historical theories are no longer effective and a fresh approach to understanding works of art is needed. Placing Elie Nadelman's work within the once popular "Grand Narrative" that traced the evolution of style from the Renaissance through Abstract Expressionism is no longer relevant (Danto, Arthur C. 1997. *After the End of Art: Contemporary Art and the Pale of History*. Princeton, Princeton University Press, p. xix). Current writings in social psychology investigating visual perception and aesthetic pleasure suggest a focus on how the human brain perceives works of art and derives pleasure from them (Bloom, Paul. 2010. *How Pleasure Works: The New Science of Why We Like What We Like*. New York, W.W. Norton; Dutton, Denis. 2009. *The Art Instinct: Beauty, Pleasure, and Human Evolution*. New York, Bloomsbury Press; Winner Ellen. 2019. *How Art Works: A Psychological Exploration*. Oxford, The Oxford University Press). These writers often center their discussions on the communication between the work of art and the perceiver rather than on art historical theory. In the words of Paul Bloom, "...for a human artifact such as a painting, the essence is the inferred performance underlying its creation." (Bloom, p. 138). John Dewey's 1934 book *Art as Experience* seems to anticipate today's psychological research in its pragmatic approach to how an aesthetic experience might arise from a work such as Nadelman's sculpture.

Dewey describes the nature of an aesthetic experience with the following illustration (Dewey, John. 1934. *Art as Experience*. New York, Penguin



Illus. 2. *Venus de Milo*, ca. 130-100 BC, found in Melos in 1820. Parian marble, 79½ in. Louvre Museum. Gift of the Marquis de Rivière to Louis XVIII of France, 1821.



Illus. 3. **Elie Nadelman (1882-1946)**, *Classical Head*, ca. 1916-17. Marble, 14½ x 9½ x 10¾ in. Yale University Art Gallery. Gift of Mrs. Francis P. Garvan, 1950.724.

Group, pp. 140-141). Several people on a ferry crossing the river to Manhattan are halfway across when one looks up from his newspaper at the approaching shore to gauge how much further they have to travel. Another surveys the buildings and ponders the cost of real estate in various sections of the city. A third takes in the physical grandeur of the tall buildings and the energy of the pulsating city, finding the scene enthralling. It is only this third person for whom the city functioned to create an aesthetic experience because of both an attraction to the scene and a willingness to engage their imagination with no specific agenda: what Immanuel Kant called “disinterested contemplation” (Bullough, Edward. 1912. “‘Psychical Distance’ as a factor in art and as an Artistic Principle.” *British Journal of Psychology*, Vol. 5, pp. 87-117). This person perceived the city’s familiar features in a new way which led to the insight that brought them aesthetic pleasure. In contrast, the other two travelers lacked “disinterested contemplation.” They merely regarded the city in relation to their personal interests and while they might have gained new knowledge from the vantage point of the ferry, it was mainly utilitarian.

Assuming the viewer has some knowledge of the subject at hand, Dewey outlines two steps in the process that would lead to the aesthetic experience he saw as the essential purpose of a work of art. First, the physical elements of a work must claim attention. Second, this attention must be sustained long enough to structure an experience that produces a new insight resulting in an emotional reaction. For Dewey, it is this emotional reaction that indicates a functioning work of art. He states: “Without emotion, there may be craftsmanship but not art” (Dewey, p. 92). A new level of understanding derived from the creative transformation of familiar material facilitates this aesthetic experience.

Dewey’s concept of the aesthetic process can help us understand today how the American Modernist



Elie Nadelman (1882-1946), Polish-born American sculptor standing beside his sculpture in an artists' studio class, circa 1915. Courtesy Everett Collection Inc. / Alamy Stock Photo.



Illus. 4. Roman portrait of a young woman, ca. 150-175 AD. Marble, 10³/₁₆ in. The Metropolitan Museum of Art. Rogers Fund, 1923. 23.160.6.

Nadelman, referencing Classical Greek Sculpture and American Folk Art, restructured and expanded recognizable imagery into new and innovative creations.

Classical Figure (illus. 1), circa 1910 to 1911, collection of the Hirshhorn Museum and Sculpture Garden, a work from early in Nadelman's career in France, shows how the artist was at first unsuccessful in meeting Dewey's requirements by failing to move beyond the merely derivative. Recalling the famous *Venus di Milo* (illus. 2), the work by the 28-year-old Nadelman fails to hold our attention in contrast to the iconic masterpiece because there is nothing compelling or transformative about Nadelman's version. The tentative downcast aspect of her pose, lack of energy, and clumsy, ill-defined drapery fallen to her knees offer nothing beyond the imitative. In Dewey's terms, attention fails to be sustained and no insights are to be gained.

In contrast, Nadelman's *Classical Head* (illus. 3) from the same period



Illus. 5. **Elie Nadelman (1882-1946)**, *Man in the Open Air*, ca. 1915. Bronze, 54½ x 11¾ x 21½ in. The Museum of Modern Art. Gift of William S. Paley (by exchange). 259.1948. © Estate of Elie Nadelman.



Elie Nadelman (1882-1946), Polish-born American sculptor in his studio with one of his best-known works, *Man in the Open Air*. Courtesy Everett Collection Historical / Alamy Stock Photo.

now in the Yale University Art Gallery, is a much more successful effort in creating an original and transformative work. This elongated impersonal visage with its decorative élan is Nadelman's innovative version of a typical naturalistic Roman portrait head (illus. 4). The vacant expressionless eyes, the accentuated acrolithic-like neck termination which boldly echoes the curve of the hairline, the voluminous abstract waves of hair, and its shiny, highly polished surface, all anticipate a decorative streamlined Modernism while evoking the timeless memory of a Classical sculpture. It is this innovative synthesis that leads to a new insight, producing the emotional reaction that identifies the experience of an authentic work of art.

Classical sculpture continued to be an influence on Nadelman's work after he moved to New York. *Man in the Open Air* (illus. 5), circa 1915, Museum of Modern Art, New York, created shortly after his arrival, is derived from the version of Praxiteles' *Leaning Satyr* (illus. 6) in Munich's Glyptothek, well known to Nadelman from his studies there. Nadelman's figure captures the humanity and idle leisurely ease inherent in the ancient pose while creating a satirical commentary on American upper-class society. Generalizing the clothing of his modern man with the slight suggestion of a shirt cuff at the wrist and a scribble of a wire bow tie, he tops him off with a bowler hat. Nadelman adeptly parodies the imagery of the Classical figure in his Modernist reductive simplification, substituting the fragility of the cartoonish twig-like tree for the Satyr's heavy tree stump and the attenuated thinness of the legs and awkward flexibility of the arms for the grace of the marble sculpture. With his curving, spare line and novel volumetric simplification, Nadelman's imaginative deconstructive vision incorporates Praxiteles' classic pose into his contemporary figure. Recognition of this fusion of the witty and the monumental is what leads to the perception of this as a unique and convincing work of art in which a new interpretation has been inspired by a Classical model.



Illus. 6. *Leaning Satyr*, copy after a Praxiteles type, ca. 320 BC. 66 $\frac{9}{10}$ in. Glyptothek, Munich, Germany. Inv. 228.

Illus. 7. **Elie Nadelman**
(1882-1946), *The Piano*
Player, ca. 1920-24.
 Stained and painted
 wood and iron wire,
 36½ x 22 x 11¾ in.
 Harvard Art Museums/
 Fogg Museum. Gift of
 Dr. and Mrs. John P.
 Spiegel. 1956.200. ©
 President and Fellows
 of Harvard College.



The Piano Player (illus. 7), 1920 to 1924, at the Fogg Museum, Harvard Art Museums, shows the influence of folk art on Nadelman's sculpture in his choice of a domestic subject taken from everyday life, the sensate experience and materiality of worn surfaces, and a pervading sense of whimsy. It is the novelty of these elements that, in Dewey's terms, first attracts attention, after which interest is sustained through a closer examination of the unusual and arresting details. This wind-up automaton-like figural group evokes a frozen moment in time with a woman, her hands poised above the keys as if playing a Rag, her foot raised to tap out the rhythm, and her painted doll-like face swiveled blankly towards the viewer as if in stop-motion. The open piano lid adds a touch of humor as well as enlivening the heavy mass of the piano whose straight lines and sharp edges

serve to anchor the composition and act as a foil to the sinuous curves of the figure. There is a humorous visual interplay between the figure's arms and the lid of the piano as if they were engaged in a sonic dialogue. The imagination and daring in Nadelman's inspired choice of an audacious anecdotal composition of popular culture, its realization through the means and materials of folk art, and the immediacy of its stop-action pose and ephemeral nature of gesture all challenge accepted norms of sculpture at the time. The insight gained from this recognition of the new possibilities for sculpture is what Dewey would suggest triggers the emotional response and defines the aesthetic experience resulting from Nadelman's inspired transformation of this novel folk material (illus. 8).

This article is built on the premise that the essential consideration in determining the

Illus. 8. **David Roentgen (1743-1807) and Peter Kinzing (1745-1816)**, *La joueuse de tympanon*, ca. 1784. Automaton made from steel, wood, ivory, brass and cloth, 48 x 57½ x 47⅞ in. Conservatoire national des arts et métiers, Paris, France.



existence of a convincing work of art should be that familiar material has been transformed in such a way as to foster a revelatory experience that generates an emotional response. Furthermore, as John Dewey asserted, all successful works of art produce just such a positive emotional reaction. In this process, some knowledge of individual styles is necessary to distinguish between what is innovative and what is merely imitative within a specific style or period. A realization

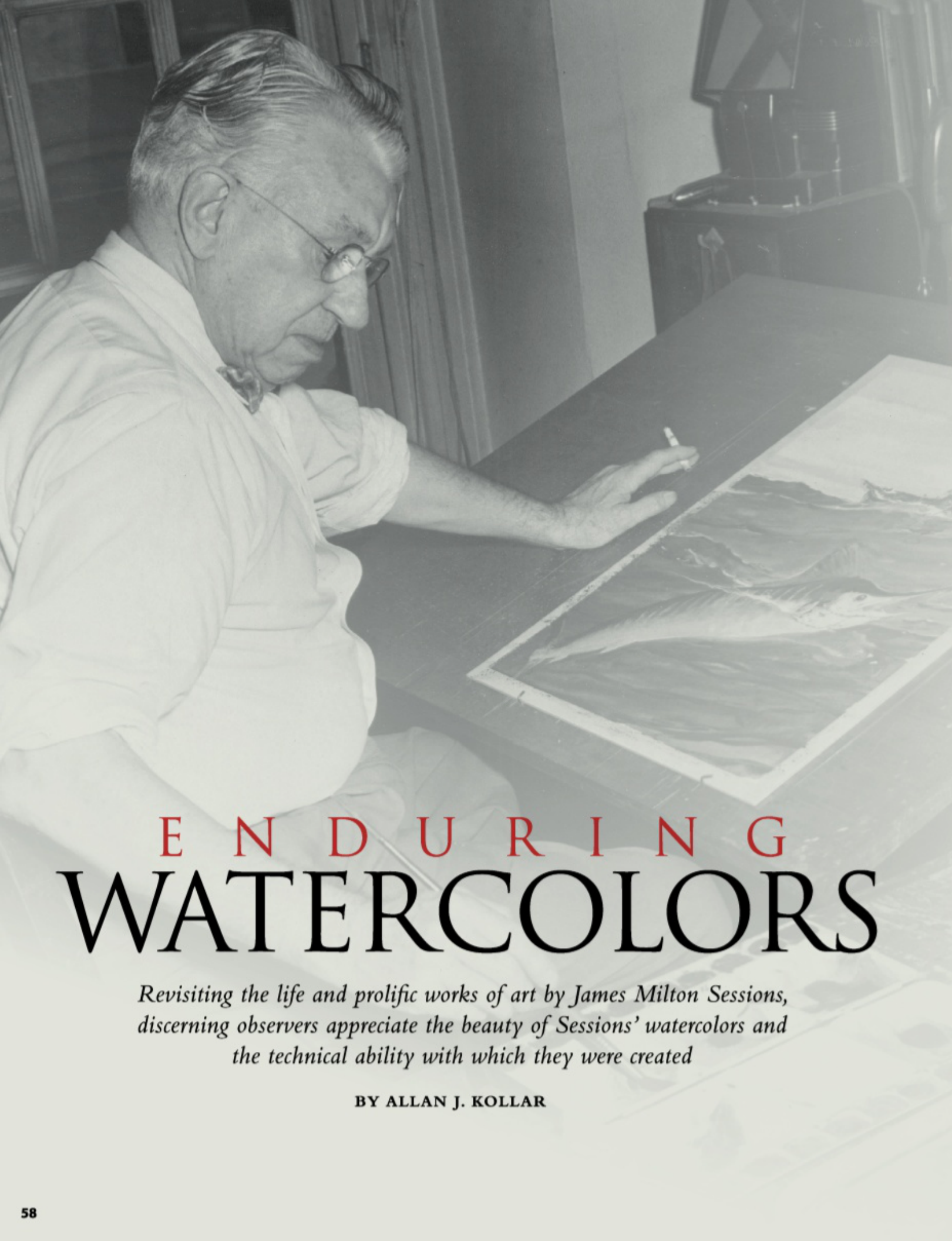
of the difference between the inspired and the derivative is what provides insight into how convincing works are created. Elie Nadelman's sculpture, which draws on both the stylistic traditions of Classical art and American Folk Art, makes it possible to identify the ways in which he manipulated the mindsets, methods, and materials of the past to transform them into his authentic modern creations. ■

Further Reading

Haskell, Barbara. 2003. *Elie Nadelman: Sculptor of Modern Life*. New York, Whitney Museum of American Art

Hofer, Margaret K. and Olson, Roberta J.M. 2015. *Making It Modern: The Folk Art Collection of Elie and Viola Nadelman*. New York, The New York Historical Society

Kirstein, Lincoln. 1973. *Elie Nadelman*. New York, The Eakins Press



ENDURING WATERCOLORS

Revisiting the life and prolific works of art by James Milton Sessions, discerning observers appreciate the beauty of Sessions' watercolors and the technical ability with which they were created

BY ALLAN J. KOLLAR

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Above: James Milton Sessions (1882-1962), *Late Afternoon Snow*. Watercolor, 17¾ x 22 in., signed lower left. Private Collection.

Opposite page: A photograph of the artist. Courtesy the Estate of James Sessions.

A skilled artist masters the properties of pigment. Colors become translucent when blending into wet surfaces. These passages are unique for each area of application. James Milton Sessions' *Late Afternoon Snow* incorporates various layers of translucent washes with drybrush to enhance detail.

Several of Sessions' contemporaries also chose watercolor as their primary medium. John Whorf, Ogden Pleissner, Edmond James Fitzgerald, Percy Grey and Aiden Lassell Ripley are well-known for their prolific careers in watercolor. Sessions and his contemporaries were the leading watercolorists of their time. Sessions' training at the Art Institute of Chicago influenced his standards, which he never compromised. The

quality of his entries in competitive art venues, as well as the body of his illustrative work, received equal creative attention.

The marine painting *Clean Up* illustrates the artist's awareness of geometric composition. Triangles are formed by the downed sails, rigging lines, cropped masts, the bow of the boat and its reflection in the water.

During the 1930s Depression, the War Years and through the 1950s, while America rebuilt its economy, many skilled artists focused on depicting industrialization. *Steel Mill* portrays the progressive energy of America's working class.

Sessions' task, in addition to creating a balanced composition, was to capture the energy and action within a steel mill, a place



James Milton Sessions (1882-1962), *Clean Up*. Watercolor, 15 x 22 in., signed lower left. A.J. Kollar Fine Paintings, LLC.

that houses furnaces reaching a temperature of 9,000 degrees. Giant cauldrons are aglow and ladles transfer molten metal to vats. Timing has to be empirically perfect, for once a pour starts, there is no stopping the flow. Soot, deafening noise, heat and the red glow are ever-present. Sessions' painting reveals admiration for these workers who labored around the clock in a dangerous environment.

Sessions' affinity for the outdoors led to his association with *Field & Stream* magazine. In *Fly-Fishing*, the rainbow trout is foreground right and the angler is mid-ground left center, creating a magnificently natural compositional sphere. Those who have felt the water's current around their boots or the tug on the fly rod's line, will identify with this painting.



James Milton Sessions (1882-1962), *Fly-Fishing*. Watercolor, 22 x 30 in., signed lower left. A.J. Kollar Fine Paintings, LLC.



James Milton Sessions (1882-1962), *The Steel Mill*. Watercolor, 24 x 21 in., signed lower right. Seattle Art Museum.

Sessions' watercolors attracted an audience with an appreciation for leisure time in natural settings.

The Canoers suggests a subtle impression of a bull moose leaving the water's edge, where it is observed by two canoers drifting into the open water. An atmospheric mist softens the animal's imposing presence. In the absence of weapons, neither rifle nor bow, the scene relates as much to the appreciation of natural environment as it might to hunting.

Commissions for advertisements carried Sessions through economically challenging years. These commissions appeared in *Field & Stream*, *Vintage Magazine*, *The Saturday Evening Post* and calendars for Brown & Bigelow. Borg Warner and Willey's Jeep ads appeared in military as well as civilian publications. In Chicago, he was employed as an artist for *The Chicago Tribune* and *Vogue-Wright Studios*.

In the painting *Bobwhite Quail*, the artist presents a covey of Bobwhite quail flushed toward and around the viewer. The quail, hunters and Brittany pointer create a deliberate circular design. The water pump and bucket hold the viewer's eyes to the central space. Such conscious composition



James Milton Sessions (1882-1962), *The Canoers*. Watercolor, 22 x 30 in., signed lower left. A.J. Kollar Fine Paintings, LLC.

transcends pictorial illustration. Sessions was an artist first and illustrator second.

The Metropolitan Museum of Art in New York, from March 5 to April 6, 1943, mounted a major exhibition featuring paintings of World War II.

Several of Sessions' war paintings were included in this exhibition. A book featuring Sessions' wartime watercolors was soon after published: *James Milton Sessions: American World War II Artist and Premier Brush Reporter*. The images there were described as theatrical. He set the stage with dramatic and ubiquitous action.

In the early 1960s, Sessions received national attention as an artist when the New York Graphic Society commissioned four watercolors to be included in the society's Master Group Collection. These and other examples of his watercolors were reproduced and sold as affordable prints for public distribution.

Marine scenes were especially popular; therefore, painting maritime subjects became prominent in Sessions' career. He painted a large portion of his work on Whatman drawing/painting board, a board with rough drawing paper on the surface. He also used various watercolor papers.

Sessions' watercolors are included in the collections of the Art Institute of Chicago, the Milwaukee Museum of Fine Arts, the Cleveland Museum of Fine Art,



James Milton Sessions (1882-1962), *Bobwhite Quail*. Watercolor, 22 x 30 in., estate stamp. A.J. Kollar Fine Paintings, LLC.



James Milton Sessions (1882-1962), *Marine Harbor*. Watercolor, 22 x 30 in., signed lower left. A.J. Kollar Fine Paintings, LLC.



James Milton Sessions (1882-1962), *Blue Nose Schooner*. Watercolor, 16 x 23 in., signed lower left. Private Collection.

the Seattle Art Museum and Chicago's Museum of Science and Industry, as well as several corporate collections.

Today many collectors are searching for works of art by American artists at affordable prices. The connoisseur in collecting is always looking for the finest examples created during an artist's career. The aesthetic beauty of watercolors offers this opportunity. There is much to be desired in reevaluating works of art on paper, created by skilled artists active during an earlier era. ■

Through November 20

*The Watercolors of
James Milton Sessions*

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ECLECTIC COLLECTIONS

*By John O'Hern
Photography by Francis Smith*



*Keith Sherman and Roy Goldberg,
owners of Helicline Fine Art in New York,
open up their Dutchess County home*



In the living room are, left to right, *White Whale*, oil on panel, by James Daugherty (1889-1974); *New York Harbor*, oil on board, by Charles Rosen (1878-1950) in a Heydenryk frame; and *Paper Workers*, 1935, oil on canvas, by Douglass Crockwell (1904-1968), in an artist-carved frame.



On the left in the living room is *Abstract*, gouache on paper, by Irene Rice Pereira (1902-1971). Beneath is *Magiscope 20, 2000, 2002*, assemblage, by Feliciano Bejar (1920-2007). Above the hearth is *August Landscape*, oil on canvas, by Georgina Klitgaard (1893-1976). On the mantel is Mark di Suvero's *Untitled* steel sculpture. On the hearth is *Barge Toiler*, patinated plaster, by Max Kalish (1891-1945). To the right are, top to bottom, *Celler with Horseshoe*, circa 1938, oil on canvas, by Joseph Solman (1909-2008), and *New York City El*, oil on canvas, by Anna Elkin Meltzer (1896-1975). Next to them is *At the Theatre*, oil on canvas, by Henry Glintonkamp (1887-1946). The Meltzer and Glintonkamp are in Heydenryk frames.

Keith Sherman and Roy Goldberg have been together for 32 years. When they were in their 20s they moved into a 1920s art deco building in New York and wanted to know more about the period. In the days before the internet, a trip to the Strand Book Store in Manhattan turned up books on the subject. Even with the internet, the couple have amassed a formidable library on the period. “We do research on artists both before and after we purchase a piece,” Roy explains.

In the days of flea markets and antiques shows, each discovered an object from the 1939 World’s Fair and gave it to the other. Roy declares “three makes a collection” and when the third hand-crafted piece from the fair appeared (they eschew tourist items) the collection began. They

now have a room in their Dutchess County country home dedicated to the fair and their collection of over 1,000 pieces relating to it. Keith notes, “The 1939 World’s Fair celebrated the triumph of our struggling society as hope prevailed for the future in order to move civilization forward. It’s a connection from the past, to the moment and beyond. 2019 marks the 80th anniversary of the Fair.”

Their single collection has since grown into many—from the world’s fair to Broadway to in-depth collections of artists of the period. A collection of hands—mostly glove forms in ceramic, Bakelite, wood, stone and steel, rest on and beneath a stainless steel veterinarian’s table.

Above them is a collection of drawings by Miles White (1915-2000) who, Keith explains, “created costumes

for the original Broadway productions of *Oklahoma*, *Carousel* and *Bye Bye Birdie*. He was a close friend of ours for the last 20 years of his life. We live with one of his two Tony Awards and a dozen drawings.”

Meeting the artists and their relatives has added to their pleasure in acquiring art from the period. They had purchased *Reginald Marsh Sketching at Coney Island Beach* by Peter Hopkins (1911-1999) at auction. “We were drawn to it because we loved the imagery,” Roy recalls. “Keith found two Peter Hopkins in the phone book and called the most likely one in Westbeth who turned out to be the artist. We went to visit him and brought a photo of the painting. His eyes welled up with tears. He had only one of his paintings, a portrait of his wife, in his fifth floor walk-up.”



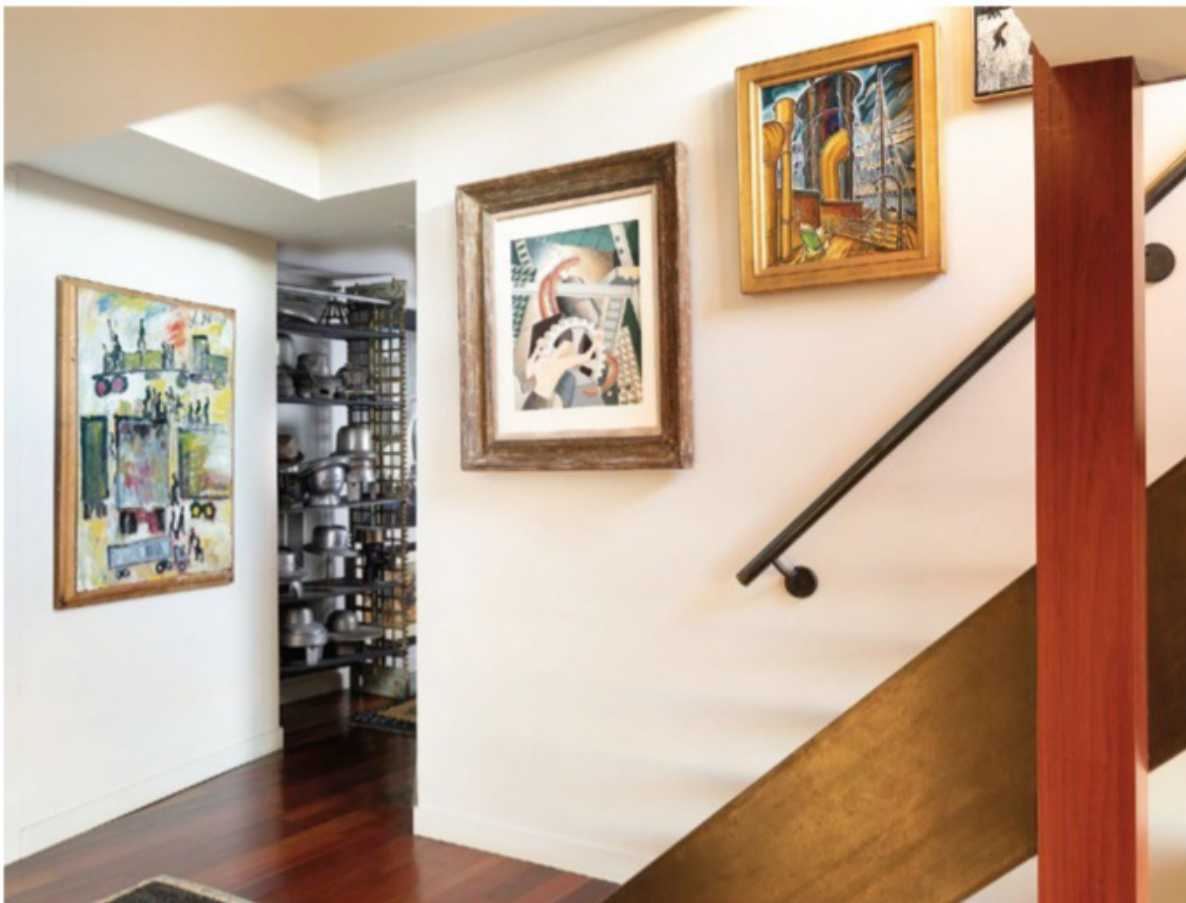
In the entryway, *The Tube Station* (Coppel CEP 32), circa 1932, linocut on tissue thin Japan paper, edition 39 of 60, by Cyril Edward Power (1872-1951), hangs above a painted iron shooting gallery target, *Public Enemy #1*. On the right are, from left, *Fire Escape*, oil on canvas, by Jack Perlmutter (1920-2006), and *Geometric Abstraction*, oil on canvas, circa 1945, by Rolph Scarlett (1889-1984).

“We befriended him toward the end of his life,” Keith adds. “We have correspondence from him about the period and his being a student of Reginald Marsh.”

Roy notes, “A frame can transform a painting. We’ve been careful to have them relate well to the paintings.” Keith adds, “In the ‘90s Joseph Rollins used to have a 1-inch ad in *The New York Times*, ‘WPA Paintings for Sale’. We went to visit him in the Village. He turned us on to frames by The House of Heydenryk, which has been in business for over 170 years and opened a shop in New York in the 1930s. Rollins encouraged us to avoid the frames in the main shop and to go downstairs to find old frames and have them cut to the size we needed.”

The couple own a painting by Douglass Crockwell (1904-1968) who painted murals and posters for the WPA. Keith relates, “A decade ago, as a birthday gift for me, Roy took us to D.C. to see the Smithsonian’s *1934: A New Deal for Artists* exhibition. It took our breath away. So many of the paintings were inspiring beyond words. Many stood out, especially one in particular, *Paper Workers* by Crockwell. We both fixated on it.

“Two years later I was visiting some galleries in New York, and I saw the painting hanging



Opposite the stairs is *Trucks in the City*, oil on board nailed to wood frame, by Purvis Young (1943-2010). Through the doorway is a collection of steel hat molds on a vintage steel bookcase from the Carnegie Mellon University Library. At the bottom of the stairs is an untitled gouache on board by Douglass Crockwell (1904-1968), and next to it is *Arcturus, Helsingfors*, 1935, oil on canvas, by Eve Drewelow (1899-1989).



Above the bed are, from left to right, *Abstract*, circa 1940s, oil on canvas in a carved vintage frame, by Walter Quirt (1902-1968); *Tennessee Valley Authority*, circa 1930s/40s, an unsigned WPA era mural study, three panels, oil on canvas mounted on board; *Die Schachspieler*, (*Chess Players*), circa 1930, oil on board by Sándor Bortnyik (1893-1976); *Reginald Marsh Sketching at Coney Island Beach*, circa 1930s/40s, oil on canvas, by Peter Hopkins (1911-1999) in a Heydenryk frame; and, beneath it, *Three Workers*, circa 1930s, by M.N. Shee. The painted plaster sculptures are *The Power* and *The Glory* by Agnes Yarnell (1904-1998).

Hanging above the hand collection are works by Mark White (1915-2000). Top row, from left, are *Jamaica*, 1957, mixed media on paper, original costume drawing for the Lena Horne musical; *Tallulah Bankhead*, mixed media on paper; *Ethel Merman in the film There's No Business Like Show Business*, mixed media on paper; *Portrait of Keith*, 1985, Fire Island Pines, mixed media on paper. Beneath *Jamaica* is an untitled White drawing. On the right wall are, from top, *Bye Bye Birdie*, 1960, watercolor and ink on paper, a costume sketch for Chita Rivera with gold lamé fabric swatches on verso, and *Bye Bye Birdie*, 1960, costume sketch for Conrad Birdie with gold lamé fabric swatches on verso.





Clockwise from left: Under the back staircase are four of seven paintings depicting the 1939 World's Fair by Leila Sawyer (1883-1977). The terra-cotta sculpture is *Strike*, circa 1940, by Angelo Caravaglia (1925-2008).; On the left wall in the library are, top to bottom, *Airship Akron*, 1931, gelatin silver print, by Margaret Bourke White (1904-1971), and *Riveting the Post*, mixed media, by Gerrit Beneker (1882-1934). Above the sofa are, from left to right and top to bottom, *The Fighter*, circa 1930s, gouache on paper, by John Ruggles (1907-1991); *Queen City of the Lakes*, oil on canvas, an unsigned WPA era mural of the City of Buffalo, New York; *Mural Study for a Post Office*, 1938, tempera on board, by Seymour Fogel (1911-1984); and *Industrial Cityscape*, oil on board, by Aaron Bohrod (1907-1992). On the right is *The Telephone Connection*, circa 1930s, watercolor and pencil on paper, by James Daugherty (1889-1974). The wood sculpture is *Strident Man*, circa 1930s/40s, by Lou Bunin (1904-1994).; Above the bed is *1932 Olympics mural study*, oil and gold leaf on board, by Innocenzo Daraio (1903-1993). Next is *Swaggering Laborer*, watercolor on paper, by Carl Sprinchorn (1887-1971) and, beneath *Sailor Jack*, March, 1946, oil on canvas, by Henry Schnakenberg (1892-1970) is *Nowhere to Go*, oil on canvas, by Norman Barr (1908-1994). The art deco sculpture, circa 1930s, is silver over copper by Kupur. On the adjoining wall from top to bottom are *The Glance*, oil on wood panel, monogrammed 'GFK '41', and *Backstage, The Ambassador*, circa 1940s, oil on canvas, by Sam Norkin (1917-2011). In the hall are *Industrial Scene*, mixed media on paper by Thornton Oakley (1881-1953) and *Mural Study for Detroit Naval Academy*, gouache and ink on board, by David Fredenthal (1914-1958).

in a gallery. I was confused—it had just been hanging in the Smithsonian. It turns out that the artist painted two. Shortly thereafter that work ended up in The Hyde Collection in Glen Falls, New York, where Crockwell was the first director.

“A few years later we bought at auction an unsigned painting. The blocklike head reminded us of figures in *Paper Workers*, and we became convinced that this work must be by Crockwell. We approached the curator at the Hyde who eventually shared a photo with the artist's granddaughter. She

authenticated the work as by the hand of her grandfather.”

Keith continues, ““Oh, do you happen to have any more of his work?”, I asked. To my utter astonishment, she told me she lives with the third version of *Paper Workers* that her grandfather painted in 1935. It is pretty much the exact same image that hangs in the Smithsonian and in the Hyde. Pinch me now. We spent a full day in the car driving back and forth to northern Vermont to pick up *Paper Workers*.”

The connections among the artists in the couple's collection abound. Rolph

Scarlett (1889-1984) was a disciple of Hilla Rebay (1890-1967), the first director of the Guggenheim Museum, whose painting, *Abstract*, hangs in the entryway. Rebay convinced Solomon R. Guggenheim to collect the work of her lover Rudolf Bauer (1889-1953) one of whose paintings is also in the collection.

The couple's love for the period is also manifest in their gallery Helicline Fine Art. The Helicline was the 950-foot long ramp that connected the Trylon and Perisphere at the 1939 World's Fair and is symbolic of the couple's desire to connect people with art. ■



Thomas Cole (1801-1848), *View of Schroon Mountain* (detail), 1838. Oil on panel, 9¾ x 14½ in. Courtesy Menconi + Schoelkopf.

The background of the entire page is a dramatic landscape painting. It features a dark, jagged mountain peak in the center, partially shrouded in mist or smoke. The sky is filled with swirling, textured clouds in shades of brown, orange, and grey, suggesting a storm or a dramatic sunset. The foreground is dark and rocky, with some sparse, gnarled trees or shrubs. The overall mood is somber and powerful.

HISTORICAL FOCUS

*The American Art Fair features 17 dealer
exhibitions and four lectures centered around
19th- and 20th-century American art*

By Rochelle Belsito

For the past 11 years, *The American Art Fair* has shown its dominance in the American art industry by dedicating its efforts solely to one of the most respected segments of the market—works of the 19th and 20th centuries. This New York event, which sees 17 elite art dealers displaying prime inventory, has only grown in prestige since it first opened by keeping the show intimate in scale and by engaging collectors through tightly curated exhibitions and educational lectures.

It also happens during the city's famed *American Art Week* in November when three of the top auction houses host sales and dealers along Madison Avenue open their doors for the *Just Off Madison* gallery stroll. This convergence of events focused on historic American art has made the metropolis a top destination for collectors in the fall. *The American Art Fair*, November 16 to 19, kicks off the week at the Bohemian National Hall.

"As *The American Art Fair* celebrates its 12th year, we continue to bring collectors, museum professionals and the most outstanding dealers in the field together for *American Art Week* in New York," says art dealer Thomas Colville, who founded the fair. "With their vast experience, extensive expertise, reliable reputations and personalized services, our exhibitors offer their best works of 19th- and 20th-century American art. Our three

floors of exhibitors and four lectures by prominent scholars and curators combine with other events to produce a celebration attracting visitors from all over the country."

Along with Thomas Colville Fine Art, there will be booths from 16 other dealers. Fourteen are continuing exhibitors: Alexandre Gallery, Avery Galleries, Bernard Goldberg Fine Arts, D. Wigmore Fine Art, Debra Force Fine Art, Driscoll Babcock Galleries,

From left, Norm Davis, Abby Taylor, Carnetta Davis and Graham Boettcher. Photo by Francis Smith.



Arianna Sosa, Julio Sosa and Julie Sosa with Jonathan Boos gallery directory Valerie Santos and Beth Hamilton. Photo by Francis Smith.



N.C. Wyeth (1882-1945), *The Artist's Studio, Chadds Ford, Pennsylvania, ca. 1908-10.* Oil on canvas, 25¼ x 30¼ in. Courtesy Vose Galleries.



Frank H. Tompkins (1847-1922), *Boston Harbor from Parker Hill Reservoir Embankment, 1910.* Oil on artist board, 12 x 16 in., signed lower left: 'F.H Tompkins 1910'. Courtesy Thomas Colville Fine Art.

Hirschl & Adler Galleries, Jonathan Boos, Kraushaar Galleries, Menconi + Schoelkopf, Meredith Ward Fine Art, Questroyal Fine Art, Taylor | Graham and Vose Galleries. Returning this year is Forum Gallery, while American Illustrators Gallery is exhibiting for the first time.

Many of the exhibiting dealers echo Colville's sentiments on the experience of the fair, and further note the community of like-minded individuals that it brings together.

"[T]he event attracts top museum curators, industry academics and serious collectors from around the globe," says Catherine Holmes of Vose Galleries. "Besides the show on the walls, there's always a great lineup of stimulating lectures and events throughout the fair run. We think that fairs like this are the best opportunities for collectors to get a broader sense of the art market, and to have conversations surrounding the market."

She continues, "Vose Galleries is old school



Sanford Robinson Gifford (1823-1880), *The Mouth of the Shrewsbury River*, 1867. Oil on canvas, 11 $\frac{1}{8}$ x 19 $\frac{1}{8}$ in., signed lower left: 'S R Gifford'; dated lower right: 'July 20 1867'; verso: 'The Mouth of the Shrewsbury River / SR Gifford 1867'. Courtesy Questroyal Fine Art.

in the sense that we believe the experience of purchasing a work of art should be personal and fulfilling. A collector should be able to see the work in person, having lengthy conversations with experts, develop relationships with people who are trustworthy and well-respected in the industry and who are as passionate about a work of art as they are. Fairs like *The American Art Fair* are the best place to make these connections and have these conversations."

Jonathan Spies, director of Menconi + Schoelkopf, hones in on the quality of artwork that can be found in one place. "*The American Art Fair* is an event without peer: It is a destination for collectors and curators in American art that many put on their calendars on January 1. And for good reason: You'll see rarely seen masterpieces and exciting objects that you won't find anywhere else. Visitors self-select as very interested, educated and savvy—and that degree of specialization allows the dealers to cater to this sophisticated palette.

"Think about how magical it is to find a great painting by one of America's top artists during the Civil War. Historically important, beautiful—and something that would just be swallowed up in the hoopla at, say, *Art Basel*," he adds. "*The American Art Fair* presents, however, an extraordinary setting for jewels like this—and that's what you'll see at our booth."



Frederick John Mulhaupt (1871-1938), *Moonlight, Gloucester Harbor*. Oil on canvas on board, 36 x 36 in., signed lower right: 'Mulhaupt'. Courtesy Avery Galleries.

This year the gallery will bring to the fair a Thomas Cole oil sketch that has letters and journal entries from the day it was painted and a piece by Eastman Johnson. Further discussing the Cole work, *View of Schroon Mountain*, Spies says, “There are pencil sketches that Cole made on the spot, and this painting contributed in part to a larger canvas at the Cleveland Museum of Art. It’s just the sort of discovery that *The American Art Fair* does so well—the intersection of history, beauty and that sublime moment of revelation.”

Not only is Menconi + Schoelkopf putting its best foot forward for the fair, but the other exhibitors, too, curate booths of some of their most notable inventory.

Vose, for instance, plans to bring pieces by “the undervalued early American impressionist Theodore Wendel—including a scene or two from his time in Giverny,” and paintings

by women artists such as Jane Peterson and Mary Macomber. Works by N.C. and Andrew Wyeth will also be available in their booth including the former’s *The Artist’s Studio*, *Chadds Ford*, one of the artist’s earliest easel landscapes that was painted on a property he rented in the Pennsylvania town when he moved there in April 1908.

D. Wigmore Fine Art represents several artist estates, and the gallery will focus on those for its *American Art Fair* offerings. “Doris Lee is having a four museum traveling exhibition in 2020, so we will be bringing her paintings. We continue to work with the Avery Foundation and will feature Sally Michel’s work again this year. We will also have abstract works by Charles Green Shaw and Irene Rice Pereira, both estates we represent,” says Emily Lenz, director of the gallery. “Our booth will have a significant 1940s work by Ilya Bolotowsky titled

Centennial, painted while the artist was a visiting professor at University of Wyoming in Laramie. Bolotowsky distills the geometry of the small town of Centennial into his painting with a sense of its simple buildings and the surrounding mountains. I’m always on the lookout for modern depictions of the American West and this is a superb example.”

In the Avery Galleries booth will be a selection of American paintings including several by Winslow Homer, a recently acquired rare still life by John White Alexander and a floral and gold leaf panel painting by Mary Elizabeth Price. The gallery also will bring Frederick John Mulhaupt’s *Moonlight, Gloucester Harbor*. “The Mulhaupt is the only nocturne of Gloucester Harbor we are aware of,” says Nicole Amoroso, managing director of the gallery. “It went from the artist to one family, where it remained for a generation.”



Robert Henri (1865-1929), *Spanish Girl of Madrid (Modiste)*, 1906. Oil on canvas, 78 x 38 in., signed lower left: ‘Robert Henri’. Courtesy Debra Force Fine Art.



Jane Peterson (1876-1965), *Niles Pond (Yellow and Turquoise)*, ca. 1916-20. Oil on canvas, 32 x 32 in., signed and inscribed lower left: ‘JANE PETERSON’. Courtesy Hirschl & Adler Galleries, Inc.



William Samuel Horton (1865-1936), *The Village in the Valley: A Triptych*, 1930. Oil on canvas, 42 x 66⁵/₈ in., signed and dated lower right: 'William.S.Horton-1930-'. Courtesy Driscoll Babcock Galleries.

From Debra Force Fine Art is a beautiful Robert Henri painting, *Spanish Girl of Madrid (Modiste)*, from 1906. Gallery director Bethany Dobson explains, "Henri visited Spain seven times between 1900 and 1926; he painted *Modiste* on his second visit to the country during the summer of 1906. The model is a young dressmaker from Madrid and the artist painted two versions of this work with the sitter in different poses; *Modiste of Madrid*, which is in the collection of the Minnesota Museum of American Art, and the current example, which comes from the artist's estate."

Complementing the exhibitor booths are four scholarly lectures that are free but have seating available on a first-come basis. Avis Berman will lecture on William Glackens; "Hyman Bloom: Matters of Life and Death" is a talk from Erica E. Hirshler of Museum of Fine Arts, Boston; The Met's Stephanie L. Herdrich presents "Winslow Homer: Crosscurrents"; and Whitney Museum of American Art curator Barbara Haskell will discuss Mexican muralists and their influence on American art. The former two lectures happen September 16, while the second two take place the next day.

"We are an antidote to 'fair fatigue.' Our focus and 'niche' in the art market is our strength," says Catherine Sweeney Singer, fair director. "For anyone interested in American art, whether a seasoned collector or just curious, the fair is a great place to learn—that's why we do not charge admission to the fair or the special lectures. We encourage students, neighbors and everyone who can reach the fair—which is one block from the new Q subway line—to visit and make their own discoveries." ■

The American Art Fair

November 16-19

November 16, 2 p.m.

Becoming William Glackens

Avis Berman, independent scholar

November 16, 4 p.m.

Hyman Bloom: Matters of Life and Death

Erica E. Hirshler, Croll Senior Curator of American Paintings, Museum of Fine Arts, Boston

November 17, 2 p.m.

Winslow Homer: Crosscurrents

Stephanie L. Herdrich, assistant curator of American painting and sculpture of The American Wing, The Metropolitan Museum of Art

November 17, 4 p.m.

Vida Americana: Mexican Muralists Remake American Art, 1925-1945

Barbara Haskell, curator, Whitney Museum of American Art

Bohemian National Hall

321 E. 73rd Street, New York, NY 10021

www.theamericanartfair.com

GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.



Eric Sloane (1905-1985), *A Country Church* (detail). Oil on board, 23 $\frac{7}{8}$ x 35 $\frac{3}{4}$ in., signed and inscribed lower left: "ERIC / SLOANE N.Y.". Available at Questroyal Fine Art, LLC, New York

PREVIEWS

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Powerful Paintings

Continuing its tradition of celebrating women artists, Vose Galleries presents an upcoming show of works from notable 19th- and 20th-century painters

November 2-January 4, 2020

Vose Galleries

238 Newbury Street

Boston, MA 02116

t: (617) 536-6176

www.vosegalleries.com

Mary Bradish Titcomb (1858–1927) was born in New Hampshire and traveled south to Boston to study at the Massachusetts Normal Art School which was training young women to be art teachers in the commonwealth's public schools. Boston had introduced the arts into its schools in the 1870s. After completing her studies, Titcomb took a position in nearby Brockton, Massachusetts, as director of drawing. At the age of 44 she decided to dedicate her efforts to becoming a professional artist, resigned her position and enrolled in the Boston Museum School, where she studied under Edmund Tarbell, Frank Benson and Philip Hale from 1902 to 1909. Her painting, *Morning at Boxwood* was painted just after she completed her studies. It depicts Boxwood Manor in Lyme, Connecticut, which had a summer art school. The veranda was a favorite subject of the students. Later, she became a member of "The Group," a collective of women artists which exhibited at the Worcester Art Museum and the Detroit Institute of Art. Earlier, she had joined what is now the National Association of Women Artists exhibiting with them from 1914 until her death.

Titcomb came of age in a time of mixed messages for women artists.



Lee Lufkin Kaula (1865–1957), *The Green Shade*. Oil on canvas, 34 $\frac{1}{8}$ x 24 in., signed lower right: 'Lee Lufkin Kaula'.

Earlier in the 19th century women were taught art as a pleasant diversion. By the end of the century women

were pursuing art as a profession.

Vose Galleries in Boston will present the exhibition *Bringing to Light:*



Nancy Maybin Ferguson (1872-1967), *The Centre of Town, Provincetown*. Oil on board, 12 x 16 in., signed on verso: 'Nancy Maybin Ferguson'.



American Women Artists (1880-1960) November 2 through January 4, 2020. The gallery is continuing its tradition of supporting women artists. Starting in 1913, Robert Churchill Vose “included at least one solo exhibition by a woman artist” in the gallery’s annual schedule. In 1919 he put on an extraordinary exhibition “of primarily Boston women artists. Featuring works by Lilian Wescott Hale (1880-1963), Mary Macomber (1861-1916), Lilla Cabot Perry (1848-1933), Jane Peterson (1876-1965), Elizabeth Wentworth Roberts (1871-1927), Polly Thayer Starr (1904-2006), Mary Bradish Titcomb (1858-1927), and many more, *Bringing to Light: American Women Artists* continues to elevate the legacy of these notable women painters and to garner the acclaim they so richly deserve.”

The gallery explains, “Women artists also created their own support systems and many thrived in these collaborative relationships.

Elizabeth Nourse (1859-1938), *Etude, Fleurs*, 1911. Oil on canvas, 26 $\frac{1}{8}$ x 26 $\frac{1}{4}$ in., signed lower right: 'Elizabeth Nourse'.



Mary Bradish Titcomb (1858-1927), *Morning at Boxwood*, ca. 1910. Oil on canvas, 36¾ x 28¼ in., signed lower right: 'M. B. Titcomb'.

Several notable associations of women painters were founded in this era, including the 'The Group' based in Boston, 'The Philadelphia Ten' and the National Association of Women Painters and Sculptors. These women

intentionally exhibited together to gain prominence and therefore greatly influenced each other's work."

Nancy Maybin Ferguson (1872-1967) was a member of "The Philadelphia Ten" whose members

had all studied in the city's art schools. Ferguson attended the Philadelphia School of Design for Women and the Pennsylvania Academy of the Fine Arts (PAFA) where she studied under Charles Hawthorne and William



Mary Lizzie Macomber (1861-1916), *An Instrument of Many Strings*, 1897. Oil on wood panel, 30 x 25 in., signed and dated upper right: 'M L Macomber / 1897'.

**Martha
Walter
(1875-1976),**
At the Beach
(possibly
Bass Rocks,
Gloucester).
Watercolor
and graphite
on paper,
15½ x 17 in.



Merritt Chase. She later turned from their academic realism to the modernism of Arthur Carles and his fauvist-inspired work. She summered in Provincetown, Massachusetts, most of her adult life and her paintings of the community show the influences of modernism in its early years in America.

Her painting *The Centre of Town, Provincetown*, could have been painted yesterday. The town hall with its copper spire was built in 1885 and still commands its site on Commercial Street. The steeple of the Church of the Pilgrims is gone but the building remains. The jumble of closely packed buildings and the bustle of pedestrians along the street continue today.

Martha Walter (1875–1976) was born in Philadelphia and studied under William Merritt Chase at PAFA. She won a traveling fellowship to Europe. They gallery notes, “She settled first in Paris and attended classes at the Académie Chaumiere and later the Académie Julian. Though these were some of the best schools in France, she felt restricted by their classical approach, and therefore set up her own studio in the Rue de Bagneaux, where soon many other young American women would join her. Walter focused on painting en plein air scenes from everyday life which she depicted with a new bold palette of saturated colors. Her affinity for working out-of-doors in sun-drenched surroundings eventually brought her to the shores of St. Malo, Trouville, and Biarritz, resulting in the colorful, impressionist beach scenes that became a familiar theme throughout her career.”

Returning to the United States at the outbreak of World War I, she set up a studio in Gloucester, Massachusetts, where she continued to paint in plein air in an impressionistic manner. Her painting *At the Beach (possibly Bass Rocks, Gloucester)* exemplifies her interest in impressionism and the fauves with its saturated colors and rapid brush strokes.

The exhibition will be accompanied by a digital catalog which will be viewable online. ■

Taking Us Home

A new exhibition at Questroyal Fine Art features the works of landscape painter, illustrator and author Eric Sloane

November 8-30

Questroyal Fine Art

903 Park Avenue, Third Floor
New York, NY 10075

t: (212) 744-3586

www.questroyalfineart.com

Eric Sloane (1905-1985) is often referred to as “the painter of barns.” Like anyone

laboring under an easy sobriquet he was more than that. He left his well-to-do family in the east when he was 14 and became an itinerant sign painter. He eventually ended up in Taos, New Mexico, where he befriended the Russian immigrant painter Leon Gaspard. Painting planes at an airport, he learned to fly and was enraptured by clouds. He studied under George Luks and John Sloan at the Art Students League in New York. He studied meteorology at MIT

and became the country’s first TV weatherman.

Along the way he became fascinated by rural culture. He found the diary of the 15-year-old Noah Blake in a library sale and later wrote and illustrated the book *Diary of an Early American Boy - Noah Blake 1805*. It was only one of his 38 books. Perhaps most people are familiar with Sloane having seen his giant mural, *Earth Flight Environment*, at the National Air and Space Museum in Washington, D.C., which he painted



Eric Sloane (1905-1985), *Bucks County Barn, Late Afternoon*. Oil on board, 23 $\frac{7}{8}$ x 39 $\frac{3}{4}$ in., signed and inscribed lower left: 'ERIC/SLOANE N.A.'



Eric Sloane (1905-1985), *New England Summer*. Oil on board, 23 $\frac{7}{8}$ x 47 $\frac{3}{4}$ in., signed and inscribed lower left: 'NEW ENGLAND SUMMER / Eric SLOANE'; signed verso: SKETCH FOR -PICTURESQUE AMERICA GROUP / Eric SLOANE / CORNWALL BRIDGE, CONN'.



Eric Sloane (1905-1985), *Queen Anne's Lace*. Oil on board, 21 $\frac{1}{8}$ x 48 in., signed and inscribed lower left: ' / Eric Sloane NA'; signed verso: 'QUEEN ANNE'S LACE / Eric Sloane'.

when he was in his '70s.

Born Everard Jean Hinrichs, he changed his name in the 1930s to honor his mentor John Sloan (adding an "e" to negate any relationship) and Eric from the middle letters of "America."

An exhibition and sale of his paintings, *Eric Sloane: Taking Us Home*,

will be at Questroyal Fine Art in New York, November 8 through 30. The barns and buildings of the past have long outlived their builders. Sloane wrote, "Unfortunately, the only recognized relics of yesterday's farmers are obsolete curiosities when the greatest relic, their philosophy of living,

is seldom considered."

Autumn Path depicts a lane leading to a covered bridge and covered in fallen leaves. A wagon has recently passed through. Sloane wrote about the autumn, "A few days ago I walked along the edge of the lake and was treated to the crunch and rustle of



Eric Sloane (1905-1985), *Autumn Path*. Oil on board, 31 $\frac{7}{8}$ x 24 in., signed lower left: 'ERIC / SLOANE'.



Eric Sloane (1905-1985), *Old Saltbox, Danvers, Massachusetts*. Oil on board, 20½ x 28 in., signed and inscribed lower left: 'Eric SLOANE NA'; signed verso: 'Eric SLOANE / 6500 / OLD SALTBOX / DANVERS MASS'.

leaves with each step I made. The acoustics of this season are different and all sounds, no matter how hushed, are as crisp as autumn air."

The trees obscure the sky in this painting, a feature that often marks Sloane's paintings. Since his first experience flying among the clouds, they, and the weather, became prominent features in his paintings. One of his early paintings of "just sky" was purchased by Amelia Earhart who recognized its accuracy.

Bucks County Barn is classic Eric Sloane. His interest in meteorology and his awareness of the subtleties of nature are evident in his treatment of the sky and the subtly encroaching shadows on the left. His choppy brush strokes and his outlining of stones in the wall and in the barn's foundation remind us that they were built by hand and demonstrate his careful observation.

In his book *Seventeen Dollars a Square Inch: A Personal Tribute to Eric Sloane*, Forrest Fenn cites a note Sloane left for

him on his desk:

"If I were to condense the essence of culture and art to one word, I would choose awareness. I am convinced that outside of pure craftsmanship, the only talent a real artist has is his awareness. The artist is gifted in sensitivity; he is more aware (seeing, hearing and feeling more than the average person), and his reason for existence is (by his art) to pass on that sensitivity and awareness to others and thereby enriching their existence." ■

From Taos and Beyond

The works of world traveler and artist Hans Paap are featured at an upcoming exhibition at Nedra Matteucci Galleries

Through December 7
Nedra Matteucci Galleries
1075 Paseo de Peralta
Santa Fe, NM 87501
t: (505) 982-4631
www.matteucci.com

Nancy Paap set out to rediscover her father, painter Hans Paap (1894-1966). “I saw him for the last time when I was 4½ years old, and it was not until I was 20 that I heard his name spoken again.” The results of her research appear in the book *Hans Paap: Portraits and Landscapes* and an

exhibition, *From Taos and Beyond: The Art and Odyssey of Hans Paap* at Nedra Matteucci Galleries in Santa Fe, New Mexico, through December 7.

She discovered her father was a respected painter in Taos and beyond, yet remained relatively unknown. “The lack of acclaim seems attributable to the fact that he never settled in one place long enough to become established and recognized.”

Long before her parents married in Germany during World War II, her father lived in Argentina where he was married. His wife died during childbirth, leaving a son who was brought up by her family. Having discovered so much about her father’s life, she hopes someday to connect with the relatives of her half-brother.

Hans Paap was, indeed, peripatetic. He was born in Munich and had been an art director in the film industry in Germany, a professor of fine arts in Buenos Aires, Argentina, and an illustrator in Los Angeles before arriving in Taos. In one period of his life he alternated between living in Hawaii and Taos.

He was 30 years older than Nancy’s mother, Ilse Nitschmann, who “described him as loving, generous and good hearted—except when he drank.” It was his drinking that precipitated Ilse leaving in the middle of the night with her three children and driving to Los Angeles. She later divorced Paap and remarried. Hans Paap’s name was never mentioned again. The new family was also peripatetic but Nancy eventually settled in Santa Fe in 1968 when she was 20. She learned weaving at St. John’s College



Hans Paap (1894-1966), *Descanso de las Barcas*. Oil on canvas, 16 x 13 in.



Hans Paap (1894-1966), *Hawaiian Seascape with Sailboat*. Oil on canvas, 15 x 15 in.

and is now a renowned weaver.

She recognized the quality of her father's paintings and began to learn of his association with the painters of the Taos Society of Artists, ranking him their equal and learning that the Taos artists often sought him out for advice.

He had arrived in Taos in 1929.

She also learned about his earlier life and career and the ephemeral appreciation for his art that occurred wherever he traveled. A 1923 review in a newspaper in Rio de Janeiro noted, "We slowly study the

painter's work and with satisfaction we find its incontestable value and its prominent unconventionality. The majority of the paintings offer a characteristic aspect, which stands out from the ordinary. They are not akin to the balancing act of some



Hans Paap (1894-1966), *Portrait of Man in Front of San Francisco de Asis Mission Church, Rancho de Taos, New Mexico*. Oil on canvas, 20 x 16 in.



Hans Paap (1894-1966), *Taos Pueblo Church Ruin Behind Stables*. Oil on canvas, 18 x 22 in.



artists; tendencies so in vogue in the great centers of art. The painter interprets the scene in a particular and highly personalized way, and his paintings provoke in our mind a strange impression of being, rarely felt before by the works of other painters who have visited us...In Hans Paap's paintings there is a pronounced sensitivity that reveals the presence of an emotional soul."

Paap's paintings show a heightened sense of color—more somber in his paintings of the people of the Taos Pueblo and lighter in his scenes from the tropics. He was attracted to light and form and was influenced by cubism and fauvism throughout his career—as Bess Murphy notes in her book essay. His paintings *Descanso de las Barcas* and *Hawaiian Landscape* illustrate both. ■

Hans Paap (1894-1966), *Acoma Cliffs*, 1930. Oil on canvas, 19 x 17 in.

Making History

Hawthorne Fine Art's latest exhibition surveys the contributions of American women artists to the fine arts throughout the decades

Through January 18, 2020

Hawthorne Fine Art

12 E. 86th Street, Suite 1425

New York, NY 10028

t: (212) 731-0550

www.hawthornefineart.com

Featuring the work of both established and emerging artists, *Triumphant Lives: American Women Artists (1795-1950)* at Hawthorne Fine Art illuminates the contributions of women to the fine arts from colonial America through the midcentury modernism period. Ranging from the Hudson River School to American impressionism and beyond, the still lifes, landscapes and portraits exhibited illustrate the progression of styles and subjects these women handled from each new artistic movement to the next.

"I am delighted to see this discovery of hidden talents and the use of true connoisseurship to evaluate a work by its merit versus the status of the artist," says Jennifer C. Krieger, managing partner at Hawthorne Fine Art. She adds that she hopes the exhibition shows "how talented and successful these women were in spite of the encumbrances and obstacles they faced."

One such obstacle was access to formal training, since most academic institutions did not open their doors to women artists until the late 19th century. "If a formal education was not accessible, then male artists would assist in their informal training," explains Krieger. "These artists were often related as fathers, brothers or



Grace Cochrane Sanger (1885-1966), *The Red Cloche*. Oil on board, 20 x 16 in., signed lower left.

friends of the family."

This is how Ellen Wallace Sharples (1769-1849)—wife of portrait artist James Sharples—trained. After moving

to Philadelphia, the couple began associating in elite American circles where they made contacts with figures such as George and Martha



Ida Stebbins (1851-?), *View of South Pond, New York*, 1879. Oil on canvas, 23 x 33½ in., signed and dated.

Washington, James Madison and Alexander Hamilton. Ellen once wrote in her diary that she began copying her husband's work so they could generate more income. She was also known to have sat in on his sessions with his subjects—possibly even drawing them herself. Included in *Triumphant Lives* is her painting *Portrait of George Washington*, completed circa 1800. This is just one of her many works depicting the president, which include watercolors, pastel drawings and even silk needlework.

Catherine W. Newhall (1840-1917) is exceptional among the women artists of the mid-19th century as she was given formal training at Cooper Union (formerly known as the Cooper Institute), where she studied from 1863 to 1864. During her residency in Brooklyn, New York, in the 1860s and 1870s, Newhall became known for her signature brushy New England landscapes, including *Lake George*. “Her works reflect the polish of her artistic training in their careful use of perspective and refinement of detail,” says Krieger.

Among the lesser-known artists in the



Ellen Wallace Sharples (1769-1849), *Portrait of George Washington*, ca. 1800. Pastel on paper, 9¼ x 7¼ in.



Benoni Irwin (1840-1896), *The Artist*. Oil on canvas, 24 x 20 in., signed and dated 1880, lower left.

exhibition is Ida Stebbins, born in 1851, who painted *View of South Pond, New York* in 1879. Born in Massachusetts, Stebbins had a natural inclination toward New England and the Hudson River Valley, though the only known retrospective of her work

took place at the Wisconsin University Club in 1948.

Triumphant Lives also features the work of Dorothea Litzinger and modernist painters Wilhelmina Weber Furlong, Jane Peterson and Grace Cochrane Sanger.

Sanger's oil *The Red Cloche* shows a lanky woman in profile wearing a bright red-orange hat and cloak while surrounded by nature that has also been dabbled with red dots. The effect of total submersion in bright, overwhelming shades reveals the influence of French



Catherine W. Newhall (1840-1917), *View of Lake George*, 1876. Oil on canvas, 4½ x 7¾ in., signed and dated lower right; signed and dated again, inscribed with title on verso.



Dorothea Litzinger (1889-1925), *The Lily Pond*. Oil on canvas, 40 x 42 in., signed lower right.

modernists like Paul Gauguin and Henri Matisse.

“When we unwrapped *The Red Cloche*, we unexpectedly found a handwritten note attached to the stretcher bearing the thoughts of the artist: ‘I am painting a girl in a beautiful dress that changes from yellow to blue, but I have to keep remembering that it isn’t a dress I’m concerned with but a piece of light.’ It offered such a rare opportunity to glimpse into the thoughts of the artist and her ambitions,” says Krieger.

Another featured work, *The Artist*, by 19th-century painter Benoni Irwin gives insight into how women of this time dressed and composed themselves—his figure portrayed as a pensive, serious and true “artiste.”

Triumphant Lives: American Women Artists (1795-1950) will be on display at Hawthorne Fine Art’s New York showroom through January 18, 2020. ■

Propelling the Engine

Helicline Fine Art's upcoming exhibition looks at art of the pre- and post-WPA era, depicting scenes of work, industry and more

**November 1-
February 9, 2020**

Helicline Fine Art

Hell's Kitchen, Midtown Manhattan
New York, NY 10036
t: (212) 204-8833
www.heliclinefineart.com

Roy Goldberg and Keith Sherman have been collectors of modernist art for 30 years and, in 2008, established Helicline Fine Art to offer art and their expertise to the public. They explain the name of their gallery: "At New York's 1939 World's Fair the omnipresent image was the iconic Trylon and Perisphere. These were in fact monumental sculptures and entertainment venues the size of huge buildings, which represented the future and the hope of a better tomorrow. Just as the Helicline ramp connected these two symbols, our mission at Helicline Fine Art is to connect people with art."

The gallery's exhibition *Modernism: Urban, Industrial, Abstract* will be held November 1 through February 9, 2020 and can be viewed online or by appointment at the midtown Manhattan gallery.

Goldberg notes, "The works in this new exhibition, mostly American, offer a look at the pre- and post-WPA era in our country by both well-known artists and several who created works below the radar and are still being discovered. The nobility of women and men working, people at leisure, everyday scenes of the city, industry and more: these propel the engine of *Modernism: Urban, Industrial, Abstract*."

Among the works is Thomas Attardi's



Thomas Attardi (1899-1985), *Rag Pickers*. Oil on canvas, 27¾ x 19¾ in.

Rag Pickers. Attardi was born in Italy in 1900 and, after coming to America, studied at the Art Students League and the National Academy of Design. He painted

the gritty aspects of life in the '30s and, in a 1972 newspaper article he said he was inspired for one painting by buildings being torn down for the 1939 World's Fair.



Jo Cain (1904-2003), *Seamstresses*. Oil on canvas, 32 x 38 in.

Jo Cain (1904-2003) was chair of the art department at the University of Rhode Island. In 1940, his work was included in the exhibition *The Artist as Reporter* at the Museum of Modern Art in New York. While living in New York, Cain was a member of a contemporary art collective known as “The Group,” which included Milton Avery, George Biddle, Robert Gwathmey, Marsden Hartley, John Marin and others. *Seamstresses* is an example of his colorful paintings influenced by the vibrancy of his native New Orleans.

Abstract by Walter Quirt (1902-1968) resembles work by his friend Stuart Davis (1892-1964). Quirt moved through a number of artistic styles in his career including social realism, surrealism and abstraction. “The great artist,” wrote Quirt, “is one who faithfully follows his impulses, who vigorously and courageously peels off layer after layer of restrictions, prohibitions, and inhibitions. This takes courage, for it automatically means suffering.” ■



Walter Quirt (1902-1968), *Abstract*. Oil on canvas, 12 x 16 in.

Movement and Migration

Abstract expressionism from California to New York is explored in a show currently on view at Anita Shapolsky Gallery

Through November 22

Anita Shapolsky Gallery

152 E. 65th Street

New York, NY 10065

t: (212) 452-1094

www.anitashapolskygallery.com

Lawrence Calcagno (1913–1993) was brought up in the midst of nature on his family's ranch near Big Sur, California. He observed the landscape and taught himself to paint. It wasn't until he returned from World War II that he began studying art under the G.I. Bill at the California School of Fine Arts where one of his teachers was Clyfford Still. Still's rich color and

thickly applied paint would influence Calcagno's work throughout his life.

He is included in the exhibition, *CA→NY: Post-War Migration of Abstract Expressionists* at Anita Shapolsky Gallery in New York, through November 22, "a group exhibition of select Bay Area and Los Angeles artists who followed the surge of abstract expressionists across the country in the 1950s to participate in the



John Hultberg (1922–2005), *Sails*, 1961. Oil on canvas, 24 x 30 in.



Ernest Briggs (1923-1984), *Untitled*, 1961. Oil on canvas, 51 x 40 in.

flourishing sister movement: the New York School of Abstract Expressionism.” It also includes work by Ernest Briggs, Herman Cherry, John Hultberg, Richards Ruben and Jon Schueler.

CFSA was the center for the Bay Area School of Abstract Expressionism.

CFSA’s director, Douglas MacAgy, had been hired in 1945 “to revitalize and modernize the overly traditional program. He began by hiring a plethora of young artists, including Richard Diebenkorn, Stanley Hayter and Clyfford Still.” The gallery explains,

“While the CSFA cultivated its own unique school of abstract art, it also exposed its students to New York abstract artists like Mark Rothko and Ad Reinhardt through summer sessions from 1947 to 1949. Hultberg found Rothko’s guest lectures about the New



Lawrence Calcagno (1913-1993),
Untitled, 1988.
Oil on canvas,
48 x 54 in.

York art scene convincing and he decided to continue his practice on the East Coast. Briggs, Calcagno and Schueler followed suit in the early 1950s, a migration catalyzed both by Still's decision to move to New York."

Calcagno continued his studies in Paris and Florence from 1950 to 1956 and had his first one-man show at the prestigious Martha Jackson Gallery in New York in 1955. He wrote of his work, "Painting was the one avenue through which I could find psychological tolerance and be released. My life has always been motivated not by intellectual or rational considerations but more by a subjective compulsion, by what I love."

Cherry was born in New Jersey in 1909, brought up in Philadelphia and moved to Los Angeles with his family when he was 15. There, he designed blueprints for 20th Century Fox and later studied under Stanton MacDonald-Wright at the Otis Art Institute. His travels brought him from coast to coast several times before he settled in Woodstock, New York, in 1945. He was a noted abstract painter in the '50s, spent over a decade teaching and, in 1975, stopped painting to write poetry. He returned to painting and, in the last years of his life, painted colorful abstractions such as *Cocoon 5*, 1988. He wrote of his work, "I want the surface to live."

The gallery notes, "While the two schools shared a belief in the active process of painting to express one's innermost thoughts and feelings, the New York artists were more heavily affected by trends in European art. The Californian artists in this exhibition created a style that was truly American, often rooted in natural forms rather than urban landscapes." ■



Herman Cherry (1909-1992), *Cocoon 5*, 1988.
Oil on canvas, 20 x 15 in.

EVENTS & FAIRS

Coverage of all the major art fairs and events taking place across the country.



Rae Sloan Bredin (1880-1933), *Little White House*, ca. 1915. Oil on canvas, 25 x 30 in. Courtesy Debra Force Fine Art. Available during *Just Off Madison*.

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An Evening to Remember

Ten of the leading Madison Avenue art dealers open their doors for the fall Just Off Madison art walk in New York City

November 18, 5-8 p.m.

Just Off Madison

New York, NY

www.justoffmadisongalleries.com

Historic American art takes center stage this fall in New York City with an array of events and auctions dedicated to timeless prewar paintings and sculptures. Often under the moniker of *American Art Week*, these November-

based happenings are well-attended and highlight every genre from Hudson River School landscapes through modernism. One of the much-lauded evenings is the annual *Just Off Madison* art walk where private dealers along Madison Avenue open their doors from 5 to 8 p.m. for an exclusive showing of their inventories.

This year's stroll happens November 18 with 10 galleries participating: Avery Galleries, Betty Krulik Fine Art, Conner • Rosenkranz, Debra Force Fine Art, Driscoll Babcock Galleries,

Graham Shay 1857, Jonathan Boos, Lois Wagner Fine Arts, Meredith Ward Fine Art and Taylor | Graham.

Nicole Amoroso, managing director of Avery Galleries, is particularly keen on the lineup of events during the week helping drive traffic to the dealers. She says, "The opportune timing of all the events during *American Art Week* this November should make *Just Off Madison* particularly well-attended and successful." At the gallery will be works such as *Blizzard Times Square, No. 2* by John Whorf and Mary Elizabeth Price's



Collectors gather during a past *Just Off Madison* art walk.



Sanford Robinson Gifford (1823-1880), *The Roman Campagna*, 1858. Oil on canvas, 12 x 23 in., signed and dated lower left: 'S. R. Gifford 1858'.
Courtesy Betty Krulik Fine Art.



Robert Henri (1865-1929), *Dark Bridget Lavelle*, 1928. Oil on canvas, 28 x 20 in. Courtesy Debra Force Fine Art.



William Verplanck Birney (1858-1909), *The Question*, ca. 1908. Watercolor on paper, 24¼ x 18⅞ in. Courtesy Driscoll Babcock Galleries.

Hollyhock and Oriental Poppy.

John Driscoll of Driscoll Babcock has put together a strong selection of items for collectors to enjoy during the art walk, with three works being of particular note. He shares, “Driscoll Babcock is celebrating its 167th year showing great American and European works of art, and for *Just Off Madison* will feature one of William Harnett’s greatest Trompe l’Oeil masterpieces, a recently rediscovered J. G. Brown and, from a private collection, a major but seldom seen Marsden Hartley.”

Throughout the duration of *American Art Week*, Graham Shay 1857 will exhibit an array of paintings and sculpture including work from Bertram Hartman, James E. Fraser, John Gregory, Harriet Frishmuth, Paul Manship and Joe Brown. One of the most notable paintings is *Untitled (Building the Railroad)* by Alfred S. Wall. The work depicts “a group of laborers and surveyor building the railroad through the Alleghany Mountains of Pennsylvania,” the gallery explains. “This painting, executed in 1859, is a record of a moment in time when Wall, exploring this region, happened to come upon this scene.”

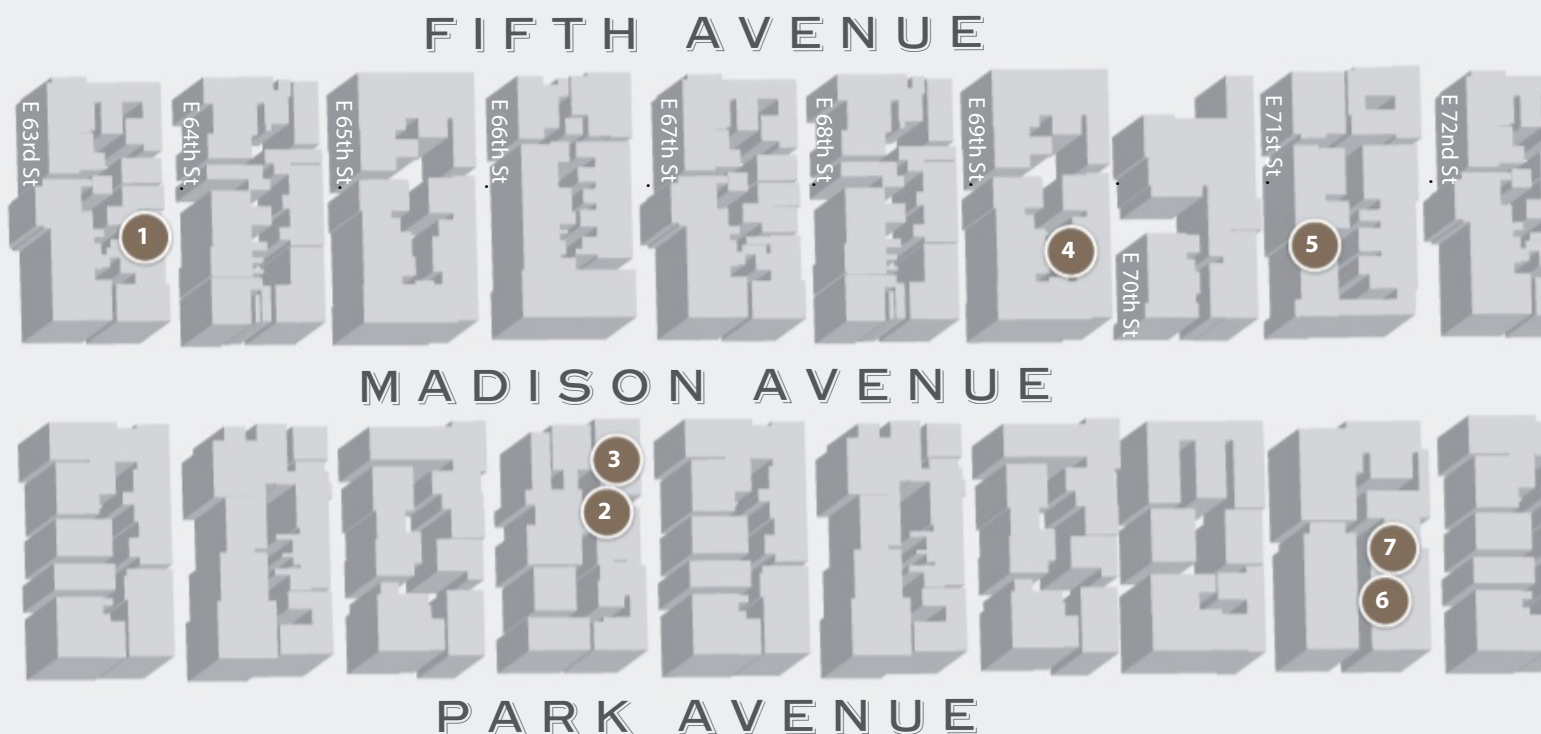
Known for its sculpture offerings,



John Whorf (1903-1959), *Blizzard Times Square, No. 2.* Watercolor, 21½ x 29¾ in., signed lower right: ‘John Whorf’. Courtesy Avery Galleries.

Conner • Rosenkranz will have works on display from the likes of Cecil de Blaquiére Howard, Augustus Saint-Gaudens and Alexander Archipenko. The Saint-Gaudens piece, *Diana*, 1895, is arguably one of the artist’s most recognized works; it depicts Diana the Roman goddess of the hunt aiming her bow and arrow.

On view at Betty Krulik Fine Art is Sanford Robinson Gifford’s 1858 painting *The Roman Campagna*, a scene the artist first saw during the second year of his first trip to Europe. According to the gallery he likely did sketches of the scene after his return to America, with this painting being his largest known, and probably last, version of the subject.





James E. Fraser (1876-1953), *Bust of Teddy Roosevelt as a Roughrider*, 1910. Bronze, brown patina, 9½ x 10½ x 8 in. Courtesy Graham Shay 1857.

Also during *Just Off Madison*, collectors can find works from Rae Sloan Bredin, Robert Henri and John George Brown at Debra Force Fine Art; art from Priscilla Roberts at Lois Wagner Fine Arts; and pieces by Charles Biederman, Flora Crockett and Frederick Kann at Meredith Ward Fine Art. ■



Augustus Saint-Gaudens (1848-1907), *Diana*, 1895. Bronze, 39¼ x 26¼ x 17 in., signed proper left side of half sphere self base: 'AUGUSTUS SAINT-GAUDENS'; marked rear of self base: 'Copyright • by • A • Saint • Gaudens • M•D•C•G•XCV'. Courtesy Conner • Rosenkranz.

HOW TO FIND US

- JONATHAN BOOS**
18 E. 64th Street, 4th Floor
New York, NY 10065
- GRAHAM SHAY 1857**
34 E. 67th Street, Floor 3
New York, NY 10065
- TAYLOR | GRAHAM**
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New York, NY 10065
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New York, NY 10021
- DRISCOLL BABCOCK**
22 E. 80th Street, 2nd Floor
New York, NY 10075



The Ultimate Boutique

The inaugural Jackson Hole Fine Art Fair swept through Wyoming in September, leaving collectors and art lovers awestruck

The first-ever *Jackson Hole Fine Art Fair*, produced by ShowHamptons, was a huge success, taking place September 12 through 15. The event—held concurrently with the *Jackson Hole Fall Arts Festival*—gathered more than 50 national and international galleries dealing in Western, contemporary and historic American art to the Snow King Arts and Events Center in Jackson Hole, Wyoming, for four days of buying and admiring art. Nearly 2,000 collectors from the Rocky Mountains area and beyond attended the inaugural art fair, which brought in more than \$2 million in immediate sales, with millions of dollars in future sales pending.

“We unveiled to the art world, tailored to the aesthetics of Jackson Hole and the Rocky Mountains, a curated and integrated cross section of art genres which is something you never see at art fairs,” says Rick Friedman, ShowHamptons executive director. He adds that the show was enhanced by its dynamic offerings, juxtaposing artists like Maynard Dixon, Frederic Remington and Charles M. Russell with that of Ed Ruscha, Alexander Calder and Thomas Hart Benton, among others. “This is the ultimate boutique fair, which works well in a wealthy enclave like Jackson Hole—intimate, refined, engaging, luxurious, just 50 dealers and almost 2,000 attendees, but not every guest was a millionaire.”

Among significant sales from the event were works by Dixon and Frank Tenney Johnson, sold by Mark Sublette Medicine Man Gallery, as well as works by Howard Terpning, Eanger Irving Couse, William R.



1. Rick Friedman, ShowHamptons executive director and creator of the *Jackson Hole Fine Art Fair*, alongside gallery owner Ray Redfern. 2. Sculptor Bart Walter, left, with Lance Rehs of Rehs Galleries. 3. From left: Bonhams’ Ingmars Lindbergs, Jennifer Jacobsen, Kathy Wong and Scot Levitt. 4. Collectors Bill Healey and Cindy Riding.

Leigh and another Dixon from Redfern Gallery.

“It is like we discovered a new planet in the solar system,” says Friedman. “In our search for a little gold mine in ‘parts

unknown,’ we uncovered an incredibly well-funded and knowledgeable oasis of art lovers.” ■

MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.



Edward Hopper (1882-1967), *People in the Sun*, 1960. Oil on canvas. Smithsonian American Art Museum. Gift of S.C. Johnson & Son, Inc. 1969.47.61. Photo credit: Smithsonian American Art Museum, Washington DC/Art Resource, NY © 2019 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY. On view at Virginia Museum of Fine Arts.

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On the Front Lines

Harvard Art Museums examines Winslow Homer's early career as a wartime illustrator

January 05, 2020

Harvard Art Museums

32 Quincy Street

Cambridge, MA 02138

t: (617) 495-9400

www.harvardartmuseums.org

When asked about Winslow Homer, one might think of scenes from the sea or pastoral depictions of country life.

But before he became known for his oil paintings and watercolors, Homer reported from the front lines of the Civil War. His sketches of the fighting were engraved and printed in *Harper's Weekly*, where they were seen by hundreds of thousands of people on

the Union side of the conflict.

The works from this early period of Homer's early career are the subject of the exhibition *Winslow Homer: Eyewitness* at Harvard Art Museums, on view through January 5, 2020.

"We'd been having a conversation about Winslow Homer at Harvard for many years, and we have a number of great Civil War historians on campus,"



Winslow Homer (1836-1910), *Prisoners from the Front*, 1866. Oil on canvas, 24 x 38 in.
Lent by The Metropolitan Museum of Art. Gift of Mrs. Frank B. Porter, 1922 (22.207) TL42108.



Winslow Homer (1836-1910), *The Lookout*, 1882. Watercolor over graphite on heavy white wove paper, 14 $\frac{5}{8}$ x 21 $\frac{7}{8}$ in. Harvard Art Museums/Fogg Museum. Anonymous gift. 1939.231.



Winslow Homer (1836-1910), *Pitching Quoits*, 1865. Oil on canvas, 26 $\frac{3}{4}$ x 53 $\frac{3}{4}$ in. Harvard Art Museums/Fogg Museum. Gift of Mr. and Mrs. Frederic Haines Curtiss. 1940.298.

says Ethan Lasser, formerly of the Harvard Art Museums and now the chair of Art of the Americas at the Museum of Fine Arts, Boston. He co-curated the exhibition with Makeda Best, the Richard L. Menschel Curator of Photography at Harvard Art

Museums. “We had the good fortune to borrow Musée d’Orsay’s *Summer Night* a few years ago. I think that led us to start thinking harder about our own holdings and the stories we could tell with them.”

Today, there is constant concern

over whether a piece of news is “real” or “fake,” but this question of reliability isn’t a new one. In his role as an illustrator, Homer was tasked with creating true and compelling narratives for an audience that couldn’t see the front lines for themselves.

Homer is positioned as a witness, and Lasser says, “We’re thinking about all of the pressures on him as an illustrator of a magazine and how he developed a journalistic eye that he then takes into his career as a fine artist.”

Painted shortly after the end of the Civil War, *Prisoners from the Front* is a reckoning of all that Homer saw during his time reporting from the battlefield, even though it isn’t based on any specific incident. In it, a polished Union soldier keeps close watch on a group of haggard Confederate prisoners. Despite the brutality of the war, the painting maintains a sense of civility and hope

HARPER'S WEEKLY.

A JOURNAL OF CIVILIZATION.

Vol. VI.—No. 281.]

NEW YORK, SATURDAY, MAY 17, 1862.

[SINGLE COPIES SIX CENTS.
\$2 50 PER YEAR IN ADVANCE.]

Entered according to Act of Congress, in the Year 1855, by Harper & Brothers, in the Clerk's Office of the District Court for the Southern District of New York.



REBELS OUTSIDE THEIR WORKS AT YORKTOWN RECONNOITRING WITH DARK LANTERNS.—SKETCHED BY MR. WINSLOW HOMER.—[SEE PAGE 315.]

After Winslow Homer, engraved by unidentified artist, *Rebels Outside Their Works at Yorktown Reconnoitring with Dark Lanterns* - Sketched by Mr. Winslow Homer, 1862. Wood engraving and letterpress on off-white laid paper, block: 10¹⁵/₁₆ x 9³/₁₆ in., sheet: 16 x 10¹³/₁₆ in. Harvard Art Museums/Fogg Museum. Gift of W. G. Russell Allen. M9303.



Winslow Homer (1836-1910), *Canoe in Rapids*, 1897. Transparent watercolor and graphite on off-white wove paper. Harvard Art Museums/Fogg Museum, Louise E. Bettens Fund, 1924.30. Photo: Harvard Art Museums; © President and Fellows of Harvard College.



After Winslow Homer, engraved by unidentified artist, *The Army of the Potomac - A Sharp-Shooter on Picket Duty* - [From a Painting by W. Homer, Esq.], 1862. Wood engraving and letterpress on cream laid paper, image: 9 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in., sheet: 10 $\frac{7}{8}$ x 15 $\frac{13}{16}$ in. Harvard Art Museums/Fogg Museum, Anonymous Fund for the Acquisition of Prints Older than 150 Years. 2018.238.

that the two sides will be able to move past the conflict.

Eyewitness isn't limited to the illustrations and paintings Homer created to depict the war. Works from later in his career, including *The Lookout* from 1882, are also on view. This watercolor shows a man and a woman keeping watch on a foggy sea. Like his illustrations from the Civil War, *The Lookout* showcases Homer's skill as a documentarian while still maintaining a sense of drama.

"We want people to think in new ways about Homer's career as an illustrator and think harder about the impact that his time as an illustrator had on his career as a painter and watercolorist," Lasser says.

Winslow Homer: Eyewitness runs concurrently with *Homer at the Beach: A Marine Painter's Journey* at the Cape Ann Museum. ■

Breaking Boundaries

Female abstract expressionists get their due in a new show at Fenimore Art Museum

December 31

Fenimore Art Museum

5798 Route 80

Cooperstown, NY 13326

t: (607) 547-1400

www.fenimoreartmuseum.org

Hans Hoffman once said of Lee Krasner's artwork, "This is so good you would never know it was made by a woman."

Krasner and 18 of her female contemporaries are the subject of the Fenimore Art Museum's Heroines of Abstract Expressionism, which features

30 works from the private collection of Richard P. Friedman and Cindy Lou Wakefield.

As Jackson Pollock and Mark Rothko were developing their radical abstract styles in the '40s and '50s, women artists were also breaking new ground. They gathered at the 8th Street Club in Manhattan, discussing the theory and philosophies of their work.

Many of these artists lived and worked in the Hamptons, where Friedman and Wakefield now reside, and Wakefield once worked as a freelance writer for the Pollock-Krasner House Study Center. As the couple voraciously collected abstract

expressionists with a specific focus on artists from the Hamptons, Friedman says the goal wasn't initially to collect women abstract expressionists. But as the collection grew, he says, "I appreciated their talent, uphill battle, and convictions—and their ultimate accomplishments."

Christine Rossi, director of exhibitions at the Fenimore, saw the collection for the first time in 2017. "I was aware of the usual names—Krasner, de Kooning and Frankenthaler—but many were new to me," she says. "As I did a little research, I started to realize the obstacles these women had to surmount to get their work shown and taken seriously."



Lee Krasner (1908-1984), *Gouache Number 5*, 1942. Gouache on paper, 12 x 16 in.



Lee Krasner (1908-1984), *September Twenty-third*, 1980. Ink, crayon and collage on lithographic paper, 38 x 47 in.

In the shadow of the #metoo movement, which Rossi says has shone a light on the historic and continuing marginalization, it felt like the right time to showcase the work of these women who had to fight against both the expectations of the traditional art establishment and sexism within the community of abstract expressionists to make their livings as artists.

Krasner's *September Twenty-third* is one of the show's standout pieces. The ink and crayon collage evokes the feeling of early autumn. Rossi says the painting "is a vibrant expression of the vernal equinox, celebrating time and nature through collage and color."

Charlotte Park was a neighbor and friend of Krasner's, and while she worked steadily throughout the mid-20th century, her work wasn't well known at the time—possibly because she had to focus on promoting her



Elaine de Kooning (1918-1989), *Cave #24 Red Oxide Wall*, 1954. Acrylic and collage on paper mounted on canvas, 39 x 49 in.



Elaine de Kooning (1918-1989), *Standing Bull*, 1959. Mixed media on paper, 22 x 26 in.



Perle Fine (1905-1988), *Untitled*, 1950. Oil on paper mounted on board, 20 x 38 in.



Michael West (1908-1991), *Still Life*, 1957. Oil on canvas, 35 x 49 in.

ALL IMAGES COURTESY RICHARD P. FRIEDMAN AND CINDY LOU WAKEFIELD COLLECTION



Helen Frankenthaler (1928-2011), *Orient Express #5*, 1977. Acrylic and collage on paper, 39 x 54 in.

husband's artwork. Park found inspiration for her non-representational paintings in nature, and her colorful, circa 1970 oil *Untitled* is featured in the Fenimore exhibition. Rossi says, "I hadn't known her work but find the painting uplifting and engaging."

While Park's career was hampered by her husband, Dorothy Dehner found her success as an artist after she divorced. Though Dehner was primarily known as a sculptor, her captivating geometric work on paper *The Red Window* is on view.

Heroinas of Abstract Expressionism shines a light on artists who were underestimated and under-appreciated in their day. "I like to think we are once again giving space to those voices by celebrating the 19 women and their artwork represented in this exhibition," says Rossi.

The show remains on view at the Fenimore through the end of the year. ■

Hopper's Hotels

Major works by Edward Hopper are featured in a hotel-themed exhibition at the Virginia Museum of Fine Arts

October 26-February 23, 2020

Virginia Museum of Fine Arts

200 N. Arthur Ashe Boulevard

Richmond, VA 23220

t: (804) 340-1400

www.vmfa.museum

Traveling in the early 20th century came with many options that might seem very confusing today in our era of Airbnb and full-featured resorts. There were hotels, which had lobbies and more amenities. Motels were lobby-less and were designed so guests could park in front of their rooms. Then there were motor courts and motor lodges, with imperceptible differences to motels. Apartment hotels were for longer stays, but with a common dining area. Tourist homes were essentially early bed-and-breakfasts. And that's just scratching the surface.

These many forms of travel accommodations are the stars of a new Edward Hopper exhibition, *Edward Hopper and the American Hotel*, opening October 26 at the Virginia Museum of Fine Arts in Richmond, Virginia.

"It's going to be an interesting exhibition because visitors might learn about hotels as much as they learn about Hopper," says Dr. Leo G. Mazow, the Louise B. and J. Harwood Cochrane Curator of American Art at VMFA. "Hotels are just very apt vehicles because they help us understand a journey, and the road we take while on the journey—on the road the hotels are sometimes the milestones."

Hopper, who did commercial illustration early in his career for two hotel trade magazines, *Hotel*



Edward Hopper (1882-1967), *Hotel Room*, 1931. Oil on canvas, 60 x 65¼ in. Museo Nacional Thyssen-Bornemisza, Madrid, 1977.110. © 2019 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY.



In 1938, Edward Hopper served as chairman of the jury for VMFA's first biennial exhibition. In 1953, Hopper returned to VMFA as a juror for that year's biennial exhibition as pictured here. In this photo, Hopper discusses his famous painting *Early Sunday Morning* with local artist Belle Worsham.



Postcard,
Western Motel,
El Paso, early
1950s. Private
Collection.



Edward Hopper (1882-1967), *Western Motel*, 1957. Oil on canvas, 30 $\frac{3}{8}$ x 50 $\frac{1}{2}$ in. Yale University Art Gallery, New Haven. Bequest of Stephen C. Clark, B.A., 1903. © 2019 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY.

Management and *Tavern Topics*, spent a great deal of time on the road and frequented many varieties of hotels and motels. His travels accelerated when, in 1924, he married Josephine “Jo” Nivison, an artist herself, and the two would frequently hit the road

in search of subject matter. Many of their adventures on the road were documented in diaries meticulously kept by Josephine, who Mazow says was a “quite gregarious individual.”

“They went about as far east as you can go without falling into the Atlantic,

to South Truro, [Massachusetts], where they had a summer home. They drove a lot through New England, but later they took a road trip to Mexico,” Mazow says. “When you read Josephine’s diaries you read page after page of formal analysis of the hotel



Edward Hopper (1882-1967), *Morning in a City*, 1944. Oil on canvas, 44 $\frac{5}{16}$ x 59 $\frac{13}{16}$ in. Williams College Museum of Art, Williamstown, Massachusetts, Bequest of Lawrence H. Bloedel, class of 1923, 77.9.7 © 2019 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY.



rooms, motor courts and tourist hotels they stayed in early on. You really get a sense for what these places looked like from his diaries.”

The exhibition will feature 65 works by Hopper, as well as 35 works from other greats who explored similar themes, including John Singer Sargent, David Hockney, Berenice Abbott, Charles Demuth, Edward Ruscha and many others. Additionally, the exhibition will feature Josephine’s diaries and photography of Hopper, who has strong links to the Virginia museum—he served as chairman of the VMFA’s first biennial exhibition

Edward Hopper (1882-1967), *House at Dusk*, 1935. Oil on canvas, 36 $\frac{1}{4}$ x 50 in. Virginia Museum of Fine Arts, Richmond, John Barton Payne Fund. © Virginia Museum of Fine Arts © 2019 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY.

in 1938, and returned again in 1953. The exhibition will also feature the Hopper Hotel Experience that will allow guests to stay overnight at the museum in a hotel room modeled after Hopper's 1957 *Western Hotel*. It is already sold out—"no vacancies," in hotel talk.

The real draw for visitors, though, will be the paintings, of which many are Hopper classics or outright masterpieces. *Western Hotel* is certainly one of the latter, on par with *Nighthawks* for many Hopper fans, Mazow says. The work, on loan from the Yale University Art Gallery, shows a woman seated on a bed in a spacious room with green walls and large windows that look out over rolling hills. Another important work is *Hotel Lobby*, painted in 1943 and on loan from the Indianapolis Museum of Art, which shows three figures casually arranged in the lobby of a hotel. Mazow says his eye is immediately drawn to the green stripe that runs along the tile floor.

"These stripes on the floor were ways of controlling where people walked in a hotel, and here if you looked at where it leads it goes right back to the restaurant. It also offered



Edward Hopper (1882-1967), *Room in New York*, 1932. Oil on canvas, 29 $\frac{7}{32}$ x 36 $\frac{5}{8}$ in. Sheldon Museum of Art, University of Nebraska-Lincoln, Anna R. and Frank M. Hall Charitable Trust, H-166. Photo © Sheldon Museum of Art. © 2019 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY.

a sort of ambulatory etiquette for guests, as well as dictate where the furniture was to be put," the curator says, adding that several drawing studies for the work will be shown next to

the finished piece. "Hopper was very interested in this green line and even refers to it in his notes for the work."

Other pieces include the 1932 painting *Room in New York*, which offers an almost voyeuristic glimpse into a domestic setting taking place in front of an open window; *Morning in a City*, featuring a nude figure standing at an open window; and his famous 1931 work *Hotel Room*, showing a woman wearing only a slip seated on a bed reading a train schedule. *Hotel Room* is painted from the perspective of a guest that is passing by an open door and gazing in on a moment that is equally intimate and banal.

The exhibition gives new meaning to the phrase "hotel art," which was not lost on Mazow and his team at the VMFA. "Hotels and paintings have a lot in common. They are both painted, and both considered property, but also getaways. For both of them, we're in their presence for a period of time, but then we move on," he says. "And they both also rely on illusion and the sense of disbelief. Hotels bank on the illusion of home, even though they're not home. Paintings share some of that quality." ■



Edward Hopper (1882-1967), *Hotel Lobby*, 1943. Oil on canvas, 32 $\frac{1}{4}$ x 40 $\frac{3}{4}$ in. Indianapolis Museum of Art at Newfields, William Ray Adams Memorial Collection, 47.4 © 2019 Heirs of Josephine N. Hopper / Artists Rights Society (ARS), NY.

Voice of the Landscape

Collector Thomas Davies delves into an upcoming exhibition featuring remarkable waterscapes from his expansive collection



Hayley Lever (1876-1958), *Queensboro Bridge*. Oil on panel, 7½ x 9½ in. From the Collection of Mr. & Mrs. Thomas Davies.



Edward Moran (1829-1901), *In New York Harbor*, 1874. Oil on panel, 7½ x 5¼ in. From the Collection of Mr. & Mrs. Thomas Davies.

November 1-December 14

New Canaan Museum & Historical Society

13 Oenoke Ridge Road
New Canaan, CT 06840

T: (203) 966-1776

www.nchistory.org

In 1779 the lament of an “ancient mariner” was first published—“Water, water everywhere but not a drop to drink.” Almost 250 years later, roughly 35 percent of the global population of seven and a half billion people lives in regions where water is scarce.

The concept for an upcoming exhibition at New Canaan Museum & Historical Society, *Northeast Waterscapes: Artists Explore Oceans, Rivers, Harbors*,

was developed while viewing a number of prominent landscapes and realizing the majority had water in them. Whether the paintings depicted crashing surf or simply a quiet landscape, water was part of the composition. Often it was just a creek or a river seen in the distance or a small puddle in the foreground reflecting the color of the sky above. To the artist, water is definitely a challenge to paint; it never stops moving, it’s a tool to enhance the visual composition and it expands the range of colors at the artist’s disposal. The acknowledged father of the Hudson River School, Thomas Cole, put it simply, “without water every landscape would be defective.” He referred to water as “the voice of the landscape.”

This exhibition is organized along three themes: the ocean; the inland

lakes, rivers and streams that abound throughout New England and New York; and images of the harbors that are centers of commerce and recreation.

Dutch-born and trained Mauritz de Haas (1832-1895) was a devoted marine painter whose works were generally in cool, grey tones in the tradition of the great Dutch marine painters. He viewed the ocean as a constantly moving, constantly challenging adversary to man. His coastal scene *Ships Sailing Close to Shore* captures a variety of vessels, a square rigger flying the American flag, a steam ship on the horizon and a sail boat and skiff in the foreground. De Haas was so highly regarded he was commissioned by Admiral Farragut to paint images of several major Civil War sea battles.

Authenticity and great skill are the marks of an accomplished illustrator.



Henry Gasser (1909-1981), *Gorton's of Gloucester*. Oil on panel, 9 x 12 in. From the Collection of Mr. & Mrs. Thomas Davies.

Griswold Tyng (1883-1960) received instruction from Joseph DeCamp and Howard Pyle, but the relatively sparse information on him indicates he did not pursue painting in his later years. Nevertheless, as a resident of Orleans, Cape Cod, and the level of detail and “authenticity” suggest he went to sea with these cod fisherman and knew firsthand what he was painting. In *Catching the Cod*, the ocean is depicted as a source of livelihood and a place demanding hard work for those who choose to capture her riches.

In the hands of a very skilled artist, a combination of light, subject, tides and atmosphere can create an otherworldly effect along the coast. In *Tidal Flats*, Ted Kautzky (1896-1953) has created an unforgettable image earning him a gold medal at the RAA in 1950. Kautzky was a dedicated watercolorist who immigrated to the United States

in 1923 from Hungary. In 1949 he authored one of the first definitive post-World War II instructional books, titled *Ways With Watercolor*, which is still used in art schools today.

No serious discussion of marine artists is complete without mentioning Frederick Waugh (1861-1940). Likewise, discussing images of the Atlantic is incomplete without Monhegan Island, Maine. Waugh was a “pure” marine painter, meaning he did not rely upon sailboats on the horizon, beach umbrellas and figures sun bathing on the beach or even seagulls. His marine compositions utilized three elements: rocks and shoreline, water and wave patterns, and sky and complex cloud formations. Waugh’s *Monhegan Island* was clearly painted in plein air on the spot.

Our beaches are a haven for swimmers, sunbathers and, especially,

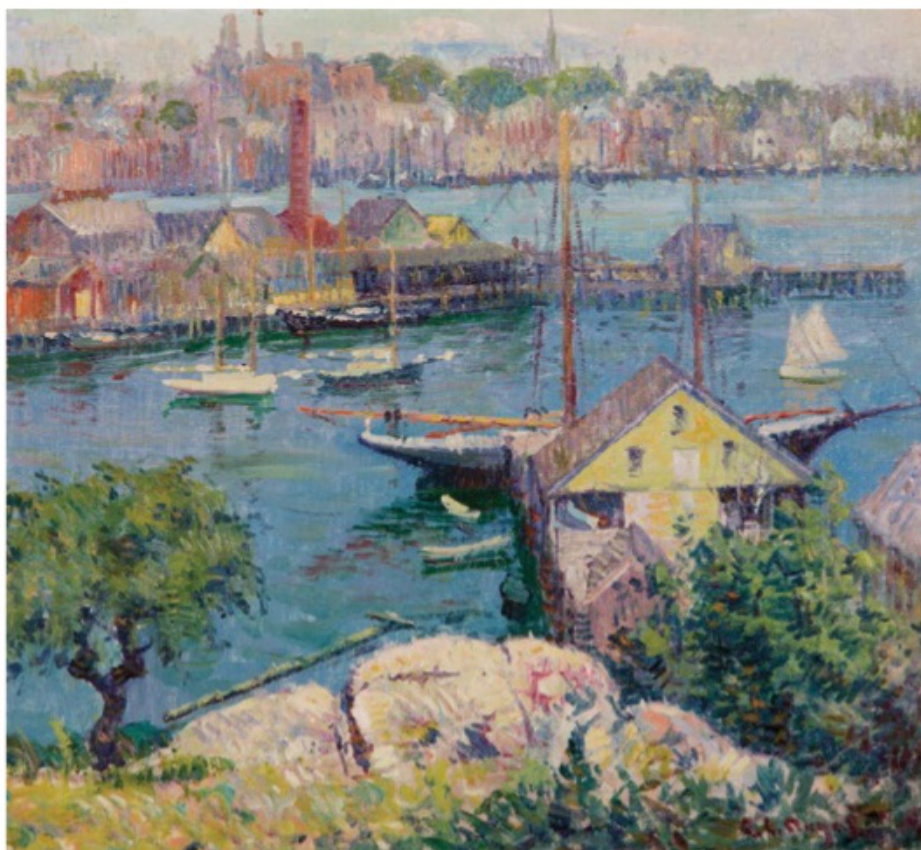
artists. Light, color, beach umbrellas and kids running around all make delightful compositions. Louise Upton Brumback (1872-1929) did not begin serious art studies until age 33 because of parental objections. Once started, she moved fast, and within 14 years she was seen as one of the most prominent women artists in the country. Her most admired work occurred while living on Cape Ann during the 1910s, a powerful piece titled *Good Harbor Beach*, Gloucester, circa 1915. She has balanced active ocean waters in the background with the quiet tidal pool in the foreground. These seemingly contradictory water patterns create interest and help communicate the ocean as a source of recreation.

During the 19th and 20th centuries, the Hudson River captured the romanticism and imagination of artists and travelers like no other river in the

country. Frank Anderson (1844–1891) lived in Peekskill, New York, along its banks, for most of his productive life. His work is rare and less than 25 pieces have come to auction since the early 1980s. In *Boating on the Hudson*, he has captured the profound importance the upper Hudson waters had upon the inhabitants who lived along her banks with the sail boat in the distance and the marvelous image of a family crossing the river.

As a Dutch import and trained artist, H.D. Kruseman van Elten (1829–1904) settled quickly into the painting style of the Hudson River School while residing in the famous 10th Street Studio building in New York along with 23 of the nation’s finest artists, including Bierstadt, Church and Hart. The Adirondacks, with much of the region’s untouched wilderness, were magnets for landscape painters of the era. The importance and prevalence of water is underscored by the fact that the Adirondack Park boasts more than 3,000 lakes and ponds, one of which is splendidly portrayed in his major piece *The Heart of the Adirondacks*.

Although Gardner Symons (1861–1930) was a true bi-coastal artist with



George L. Noyes (1864-1951), *The Yellow Shed*. Oil on panel, 14 x 14 in. From the Collection of Mr. & Mrs. Thomas Davies.

studios in Laguna, California, New York City and Coleraine, Massachusetts, his trademark winter scenes were generally painted along the Deerfield River. His

distinctive adaptation of impressionism was often described by critics as “virile and masculine.” His snow and ice-filled rivers wove a complex yet convincing pattern of moving river water.

During the latter half of the 19th century commercial activity dominated the New York Harbor as packet boats crisscrossed the waters delivering their cargos. Scenes like these were exciting subjects for artists to paint. As the oldest of four distinguished artist brothers whose family emigrated from England in 1844, Edward Moran (1820–1901) is credited with providing impetus for others pursuing art. His paintings were often in silvery tones with accents of light reflecting the style of the great British marine painters he so admired.

Part of the magnetic attraction of New York Harbor is the iconic imagery of the bridges that span the Hudson and East rivers. The Queensboro Bridge connects midtown Manhattan with the borough of Queens. Hayley Lever



Frederick Waugh (1861-1940), *Monhegan Island*. Oil on panel, 12 x 14 in. From the Collection of Mr. & Mrs. Thomas Davies.



Louise Upton Brumback (1872-1929), *Good Harbor Beach*. Oil on panel, 10 x 14 in. From the Collection of Mr. & Mrs. Thomas Davies.

(1876-1958) emigrated from Australia to England, spending several years in St. Ives before being encouraged to depart for America. He arrived in the United States in 1911 and realized almost instant success. He was variously referred to as an impressionist, post-impressionist, proto-modernist and experimentalist, but the handle that stuck was the “American Van Gogh.” Lever was prolific and worked in numerous areas of the country including New York and Cape Ann.

Max Kuehne’s (1880-1968) passion for water began as a young competitive swimmer and sailor. He was closely connected to New York during the teens with strong ties to many of the Ashcan artists as well as a frequent visitor and eventual resident of Cape Ann. His studies with Robert Henri and friendship with George Bellows and especially Ernest Lawson, whom he

traveled with in Spain, are powerfully demonstrated in Lower Manhattan. His sweeping perspective of both banks of the Hudson River projects a strong sense of industry and commerce developing along the river’s edge.

The two prominent harbors on Cape Ann each have their iconic images that have attracted artists for decades, *Motif #1* in Rockport and *The Yellow Shed* in Gloucester, and none have done it better than George L. Noyes (1864-1951). Among his first students was a young N.C. Wyeth who often credited Noyes with teaching a great sense of color. Water always played a central role in this artist’s work, and the peak of his career was during the 1920s to early 1940s. Sadly much of his work was destroyed in two studio fires, the first during the San Francisco earthquake in 1906, and the second later in his career while living in

New Hampshire.

A history of the fishing industry reveals that Gorton’s of Gloucester is the oldest continuously operating fish processing plant in America. Henry Gasser’s (1909-1981) *Gorton’s of Gloucester* immortalizes the establishment. Gasser, a lifelong resident of Newark, New Jersey, was active in all important art organizations in New York and traveled extensively for his work.

Northeast Waterscapes consists of more than 60 works by 58 artists. In addition to those mentioned, other artists in the show include William Hart, Francis Augustus Silva, William Trost Richards, James Carroll Beckwith, Aldro Hibbard, Reginald Marsh, Frederick Mulhaupt, Guy Wiggins and John Whorf. For those able to visit New Canaan, enjoy the show and spend some time reflecting on the importance of the subject—water. ■

In Exaltation of Flowers

A joint exhibition at the Mennello Museum of American Art and Orlando Museum of Art showcases photographs and a rare large-scale mural by Edward Steichen

January 12, 2020

Mennello Museum of American Art

900 E. Princeton Street
Orlando, FL 32803
t: (407) 246-4278
www.mennellomuseum.org

Orlando Museum of Art

2416 N. Mills Avenue
Orlando, FL 32803
t: (407) 896-4231
www.omart.org

Edward Steichen (1879–1973) bought a second-hand camera in 1895 and began to teach himself photography. He was also studying painting, and his early photographs fit into the pictorialist movement of the day that strove to elevate photography to the level of painting. He was an aerial cameraman during World War I and, after the war, returned to painting at his home in France. There, he also pursued his passion for gardening.

He wrote, “One morning, when I went to my studio, I found a very free copy of a flower painting I had been working on. It had been done by the gardener, a Brittany peasant, and it had the curious charm and direct simplicity of much primitive painting. As such, it was better than what I had been trying to do.

“I called the gardener, and we pulled all the paintings out of my studio into an open area and made a bonfire. I was through with painting.”

He later had a lucrative career producing fashion photography for Condé Nast publications. Today, his



Edward Steichen (1879–1973), *In Exaltation of Flowers: Clivia-Fuchsia-Hilium-Henryi*, 1910–13. Tempera and gold leaf on canvas, 120 x 100 in. Art Bridges. © 2019 The Estate of Edward Steichen/Artist Rights Society (ARS), New York. Photo courtesy Art Bridges.

photographs are in museums throughout the world.

Early in his painting career his friend Agnes Ernst married Eugene Meyer who would later become publisher of the *Washington Post*. The couple commissioned Steichen to produce a 10-foot-high, seven-panel mural

for a home they were building on Park Avenue in New York. Steichen worked on the mural from 1911 to 1914. The panels, *In Exaltation of Flowers*, feature flowers from his French garden and models from among his circle of creative friends. The Meyers experienced a downturn in their



Edward Steichen (1879-1973), *Gloria Swanson*, 1924. Gelatin silver print, 9⁷/₁₆ x 7¹/₂ in. Lent by the Metropolitan Museum of Art. Gift of Grace M. Mayer, 1989 (1989.1056). © 2019 The Estate of Edward Steichen/Artist Rights Society (ARS), New York. Photo courtesy Art Resource.

financial situation and sold the house before the panels could be installed.

They were exhibited briefly at a New York gallery in 1915 and individual panels have gone on view

over the years. The paintings were left to the Museum of Modern Art, which later sold them to Alice Walton, creator of Crystal Bridges Museum of American Art. Walton

founded Art Bridges in 2017 “to share outstanding works of American art with those that have limited access to our country’s most meaningful works. The mission is achieved by partnering

with institutions of all sizes on projects that deeply engage communities.” The foundation has its own collection, separate from that of Crystal Bridges.

Walton sent the rolled-up panels to the Dallas Museum of Art for conservation, and the museum exhibited them together in 2017 for the first time in 102 years.

Art Bridges has worked with the Mennello Museum of American Art (MMAA) and Orlando Museum of Art (OMA) to present the joint exhibition *Edward Steichen: In Exaltation of Flowers* through January 12, 2020. The museums explain, “The seven-panel mural will be shown at OMA and 20 photographs from the collections of the Minneapolis Institute of Art, George Eastman Museum and the Metropolitan Museum of Art will be presented at

the MMAA. The two presentations together explore the important relationship between the artist’s painting and his early photography and give an in-depth look at the world in which Steichen made his art.”

One of the panels shows Agnes Ernst Meyer herself. In *Exaltation of Flowers, Clivia-Fuchsia-Hilium-Henryi*, as with all the panels, pairs the models with flowers associated with them. Agnes had been dubbed “the Sun Girl” by Steichen and fellow photographer Alfred Stieglitz. At the time the painting was done, she was pregnant with her second child and moody. She told Steichen, “I am now your Eclipsed Sun-girl.” The artist painted an eclipse behind her head, one of many personal references he painted in the panels. The use of gold and silver leaf and the flowing floral forms recall

both symbolism and art nouveau.

Twenty of the artist’s early pictorialist photographs and his later fashion photographs are being shown at the Mennello Museum. Among them is *Gloria Swanson*, 1924, from the collection of the Metropolitan Museum of Art. It is from a sitting for *Vogue*.

Steichen recalled, “The day I made the picture, Gloria Swanson and I had a long session, with many changes of costume and different lighting effects. At the end of the session, I took a piece of black lace veil and hung it in front of her face. She recognized the idea at once. Her eyes dilated, and her look was that of a leopardess lurking behind leafy shrubbery, watching her prey. You don’t have to explain things to a dynamic and intelligent personality like Miss Swanson. Her mind works swiftly and intuitively.” ■



Edward Steichen (1879-1973), *Lilac Buds: Mrs. S.*, 1906. Photogravure, 8⅞ x 6¼ in. Minneapolis Institute of Art. Gift of Julia Marshall, 69.133.13.3. © 2019 The Estate of Edward Steichen/Artist Rights Society (ARS), New York. Photo courtesy Minneapolis Institute of Art.



Edward Steichen (1879-1973), *In Exaltation of Flowers: Petunia-Caladium-Budleya*, 1910-13. Tempera and gold leaf on canvas, 120 x 100 in. Art Bridges. © 2019 The Estate of Edward Steichen/Artist Rights Society (ARS), New York. Photo courtesy Art Bridges.

AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.



Andrew Wyeth (1917-2009), *Coldspell* (detail), 1965. Watercolor on paper, 22 x 28 in., signed lower right: 'Andrew Wyeth'. Estimate: \$200/300,000
Courtesy Heritage Auctions, HA.com. Available November 1 during the *American Art* auction.

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American Icons

Some of the biggest names in American art will have works in Christie's American art sale November 20 in New York City

November 20, 10 a.m.

Christie's

20 Rockefeller Plaza
New York, NY 10020
t: (212) 636-2000
www.christies.com

Christie's fall American sale on November 20 will feature works from artists who are iconic figures in American art—artists such as Norman Rockwell, Georgia

O'Keeffe, Edward Hopper, Albert Bierstadt, Andrew Wyeth, Childe Hassam and many others.

"We're very excited about offering a strong selection of American art spanning all the key categories, from 19th-century Hudson River School, to great Civil War imagery, to illustration from artists such as Norman Rockwell and others, to more modernist and regionalist works," says Paige Kestenman, associate vice president in Christie's American art department. "It's a strong sale with some of the icons of American art."

Top works include Wyeth's 1981 48-inch-square tempera on panel *Oliver's Cap*, which shows a chair under an umbrella in the yard of a farmhouse in Chadds Ford, Pennsylvania. "It's an impressive, large-scale work by the artist that reflects the time he spent in an African American community in Chadds Ford. He became very close with the Winfield family who owned this home. He would often go to Sunday dinner with them and was fond of this umbrella because it reminded him of a flat hat worn by one of the family members," Kestenman says. "He



Winslow Homer (1836-1910), *Sounding Reveille*, 1865. Oil on canvas, 13¼ x 19¾ in., signed and dated lower right: 'Winslow Homer 1865'.
Estimate: \$1.5/2.5 million



Edward Hopper (1882-1967), *Manhattan Bridge Entrance*, 1926. Watercolor and pencil on paper, 14 x 20 in., signed lower left: 'Edward Hopper/New York'. **Estimate: \$1.2/1.8 million**

Painted this image after driving past the home and seeing the umbrella blowing in the breeze. Later he wrote in a letter that it was 'one of my very richest, most personal pictures.' It's an interesting piece because it was executed at a time when more modern and abstract art was being produced, and there are elements of very contemporary design in the painting, particularly with the angles and surfaces Wyeth was painting."

Wyeth's *Oliver's Cap*, estimated at \$3 million to \$5 million, comes from the Ron and Diane Disney Miller Collection. Diane Disney Miller, who died in 2013, was the daughter of Walt Disney. Select works from the collection, including Albert Bierstadt's *The American Rockies* (est. \$120/180,000), are being offered with a portion of proceeds benefiting organizations she supported throughout her life, including the Walt Disney Family Museum, Jane Goodall Institute, Los Angeles Philharmonic and others. The bulk of the collection was acquired in the 1980s so many of the works,



Childe Hassam (1859-1935), *Isles of Shoals*, ca. 1890. Oil on canvas, 15¾ x 17¾ in., signed lower right with artist's crescent device: 'Childe/Hassam'. **Estimate: \$1/1.5 million**



Albert Bierstadt (1830-1902), *Afterglow*, ca. 1889. Oil on canvas, 26 x 36 in., signed with conjoined initials lower right: 'ABierstadt'.
Estimate: \$600/800,000



including pieces by Thomas Hill and Wyeth, have been off the market for nearly 40 years.

Another important work is Winslow Homer's early Civil War work *Sounding Reveille* (est. \$1.5/2.5 million), which was created in 1865 after Homer was sent to the front lines of the war for *Harper's Weekly*, where the painter was working as an illustrator. The 25-year-old artist would eventually make three trips into the fray. In Marc Simpsons' book on the artist, *Winslow Homer: Paintings of the Civil War*, he notes the observations of Thomas Bailey Aldrich: "Mr. Homer's workshop is as scantily furnished as a shelter tent. A crayon sketch of camp-life here and there on the rough walls, a soldier's overcoat dangling from a wooden peg, and suggesting a military execution, a rusty regulation musket in one corner, and a table with pipes and tobacco-pouch in the other—these are the homely decorations of Mr. Homer's chamber."

Homer's *Boats Alongside a Schooner* (Fishing

Andrew Wyeth (1917-2009), *Oliver's Cap*, 1981. Tempera on panel, 48 x 48 in., signed lower right: 'Andrew Wyeth'.
Estimate: \$3/5 million



Milton Avery (1885-1965), *Yellow Robe*, 1960. Oil on canvas, 59½ x 49¾ in., signed and dated lower left: 'Milton Avery 1960'. **Estimate: \$1.2/1.8 million**



Norman Rockwell (1894-1978), *Harvest Moon (Young Lovers on a Hay Rick)*, ca. 1920s. Oil on canvas, 34 x 21 in., signed lower right: 'Norman/Rockwell'. **Estimate: \$1/1.5 million**

Pinky (est. \$300/500,000), another work from the Disney Miller Collection, will also be available to bidders.

Hopper will be represented by his 1926 watercolor and pencil work on paper, *Manhattan Bridge Entrance*, estimated at \$1.2 million to \$1.8 million. Depictions of New York City in watercolor are quite rare from Hopper, so the work is already generating considerable attention from potential bidders.

Other key works include Hassam's *Isle of Shoals* (est. \$1/1.5 million), John Frederick Kensett's 1858 oil *Lake George (Adirondacks Mountains)* (est. \$300/500,000), Bierstadt's *Afterglow: The Glory Days of the Heavens* (est. \$600/800,000) and O'Keeffe's 1936 oil *Pink Spotted Lillies* (est. \$1.2/1.8 million), from the James and Marilyn

Alsdorf Collection. "The pinks in the O'Keeffe are really fabulous and make it one of her more feminine compositions. It's also a complex flower arrangement with two different buds positioned in two different directions, showing her botanical knowledge of plants," Kestenman says. "It's a wonderful and vibrant composition."

Rockwell's *Harvest Moon (Young Lovers on a Hay Rick)* will be offered with estimates of \$1 million to \$1.5 million. The work resembles a version of his famous *Saturday Evening Post* cover *Boy and Girl Gazing at Moon (Puppy Love)*, but with older figures who are seen from the front. *Harvest Moon* was painted in the 1920s, and was later used as the cover of a 1935 issue of *This Week* magazine.

Milton Avery's *Yellow Robe* will also

be available, with estimates of \$1.2 million to \$1.8 million. The work hits a sweet spot for collectors of Avery's work: it has a figure rendered in a flattened style, it has bold colors and the painting itself is large at more than 59 inches tall. Avery is considered an important link from more realist figure painting to more abstract art movements in the mid-20th century. "If you look at the background, it really is a color field painting. Mark Rothko was a friend of Avery's and he even acknowledges Avery's influence on his work," says Kestenman. "Avery struck a unique balance with his grounding of representational art but pushing it into the edges of abstraction. And his work also has a sense of humor, which comes across in the dominant stance of this monumental figure." ■

Hitting the Mark

Several first-time offerings will be available during Sotheby's November 19 American art sale

November 19, 10 a.m.

Sotheby's

1334 York Avenue
New York, NY 10021
t: (212) 606-7000
www.sothebys.com

In discussing the upcoming Sotheby's *American Art* sale on November 19, specialist Elizabeth Pisano hones in on one particular thread that ties together many of the lots: freshness. "A number of the works

have been in private collections for many years and there are works that have never been at auction before, so we're quite excited to present those works to collectors for the first time," she says, adding that in the process of finding these quality examples the sale became more tightly edited and curated.

The sale reaches across multiple segments of the market to appeal to collectors of all interests. One of the major highlights of the auction is a 1952 painting by Milton Avery titled *Porch Sitters* that has an estimate of \$2 million to \$3 million. "It's a classic

Avery subject of two figures relaxing and reading on a porch," says Pisano. "Even though it's from the 1950s, you still see his primary style from the 1940s present here because he's broken down the composition into single color areas that seem to fit together like puzzle pieces. This one is brightly colored and appealing to Avery collectors and it has a large scale."

Available from Hudson River School painter Frederic E. Church is *South American Landscape*, a fresh to the market work featuring one of his most recognized subjects. It is expected to sell between \$1.5 million and \$2.5



Milton Avery (1885-1965), *Porch Sitters*. Oil on canvas, 26 x 42 in., signed and dated lower right: 'Milton Avery', '1952'; signed and dated again and titled verso: 'Porch Sitters'. Estimate: \$2/3 million



Frederic E. Church (1826-1900), *South American Landscape*. Oil on canvas, 16 x 24 in., signed and dated lower right: 'F.E. Church', '-57'. Estimate: \$1.5/2.5 million

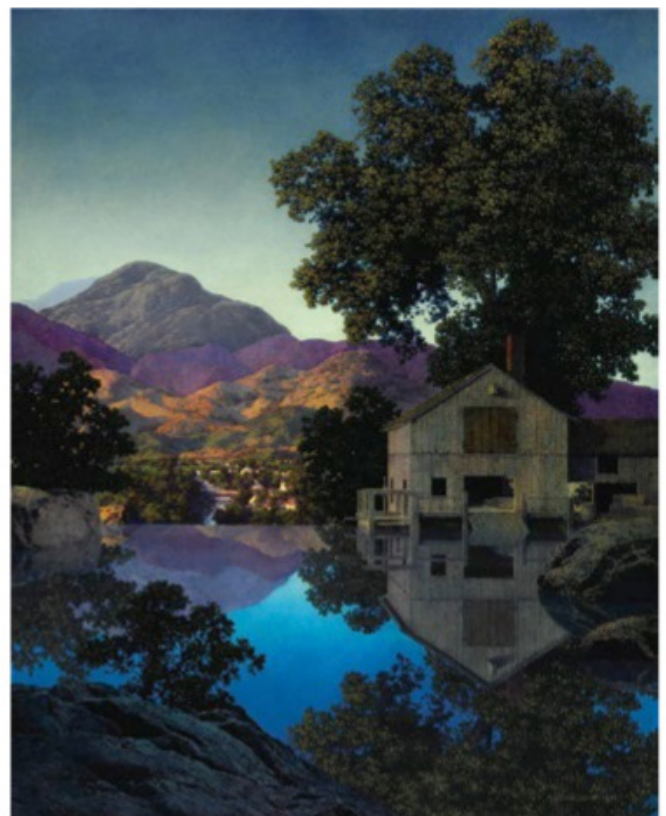
million. Another romanticized landscape in the sale is Albert Bierstadt's *Estes Park, Colorado* (est. \$700/1,000,000), that dates to 1867—a year that Pisano says is in the artist's "sweet spot of those idealized images of the American West."

There will also be a section of illustrations coming to market that is led by Maxfield Parrish's 1945 painting *Mill Pond*. "This classic rural, idealized scene of New England by Parrish is unbelievably detailed and predominantly features the Parrish blue that he's associated with," Pisano describes. "It's a complex and ambitious composition." The painting hits the block with an estimate of \$600,000 to \$800,000.

"Modernism and American illustration remain quite popular, and particularly with illustration we're seeing demand of artists of all kinds and price points," Pisano shares. "New collectors are entering the market each season, and we just continue to see people really placing a premium on and actively seeking out and competing for very high-quality examples that are fresh to the market—and that's throughout all genres."

In the November 19 sale, Sotheby's also will present a brand-new section called "Art of the Americas," which will include works from American artists, Latin American artists and Canadian artists. "We're trying to create a story across North and South America in regards to the modern paintings, and illustrating the levels of inspiration they drew from their place in time," Pisano says.

Leading the segment is Canadian artist Emily Carr's *Skedans*



Maxfield Parrish (1870-1966), *Mill Pond*. Oil on Masonite, 23 x 18½ in., signed and dated lower right: 'Maxfield Parrish', '1945'; signed and dated again and titled verso: 'Mill Pond'. Estimate: \$600/800,000



Georgia O'Keeffe (1887-1986), *Anthurium*, 1923. Oil on canvas, 20 ½ x 16 ¾ in. **Estimate: \$1.5/2.5 million**



Marvin Cone (1891-1965), *River Bend #4*, 1938. Oil on canvas, 24 x 30 in., signed lower left: 'MARVIN/CONE'; signed again and titled on an original label affixed to the backing board: 'RIVER BEND #4'. **Estimate: \$400/600,000**



Albert Bierstadt (1830-1902) *Estes Park, Colorado*. Oil on board, 11⁷/₈ x 19¹/₄ in., signed with artist's monogrammed initials and dated lower left: 'AB', '67'. **Estimate: \$700/1,000,000**

from 1912. Carr was primarily recognized for painting Indigenous people and artifacts of her home country. This rare work has an estimate of \$3 million to \$5 million. Also in the section is a beautiful floral by Georgia O'Keeffe from 1923 titled *Anthurium*, which features the red flowers against a white and green background. It looks to sell between \$1.5 million and \$2.5 million. The 1938 painting *River Bend #4* by regionalist Marvin Cone is another highlight, with an estimate of \$400,000 to \$600,000. ■

Well-rounded

From modernism and impressionism to landscapes and marine art, Bonhams' upcoming November sale offers an expansive selection of works



Albert Bierstadt (1830-1902), *Mount St. Helens, Columbia River, Oregon*, ca. 1889. Oil on canvas, 18 x 32½ in., signed lower left with conjoined initials: 'ABierstadt'. Estimate: \$250/350,000

November 19, 4 p.m.

Bonhams

580 Madison Avenue
New York, NY 10022
t: (212) 644-9001
www.bonhams.com

Collectors can expect the usual at Bonhams' upcoming American art sale—and that's nothing to be disappointed about. The prominent New York auction house will offer an expansive array of offerings spanning 19th- and 20th-century art across a diversity of art movements and a variety of price

points, from three to six figures, according to American art director Jennifer Jacobsen. Included in the sale will be works in modernism from artists like Charles Burchfield and John Marin; impressionism from Childe Hassam, Jane Peterson and William J. Glackens; landscapes by Albert Bierstadt; maritime art by Antonio Jacobsen and James E. Buttersworth; and even a few surrealist works by John Atherton.

Most of these pieces come from private collections says Jacobsen. "The Fine Arts Museums of San Francisco has consigned five deaccessioned works, including a very impressive large-scale, multi-figural work by Henry Varnum Poor," she adds. In addition, the day before the sale Laurie Norton Moffatt,

executive director and CEO of the Norman Rockwell Museum, will give a talk titled: *Illustration Art: Then and Now*. "We're thrilled to have Laurie coming," says Jacobsen.

While the auction is filled to the brim with superb lots, Jacobsen helps break down a few of the standouts. Bierstadt's circa 1889 oil *Mount St. Helens, Columbia River, Oregon* (est. \$250/350,000) comes from the L.D. "Brink" Brinkman Collection of Kerrville, Texas, from which Bonhams sold its major collection of Western art earlier this year. "Albert Bierstadt visited the Pacific Northwest twice in his career in 1863 and 1889. This work was likely inspired by the latter trip," says Jacobsen. "It's a lovely composition



William J. Glackens (1870-1938), *Tulips*, ca. 1915. Oil on canvas, 24 x 19½ in. Estimate: \$60/80,000

incorporating a vibrant palette with fall foliage and deer in the foreground with the expansive, majestic vista beyond. The title of this work has historically attributed this scene to depict Mount

St. Helens, and the painting has been requested for the February 8 to May 17 exhibition *Volcano! Mount St. Helens in Art* organized by the Portland Art Museum.”

Fresh to the market is Glackens’ impressionist piece *Tulips*, which features a colorful arrangement of flowers in “full of energetic brush strokes and a vibrant color palette,”

Wolf Kahn (b. 1927), *The Clark Farm III*, 1976. Oil on canvas, 52½ x 60¼ in., signed lower right: 'W. Kahn'; signed again lower left; inscribed with title on stretcher; on verso: '#9 1976'. **Estimate: \$30/50,000**

says Jacobsen. The oil, which has been in a significant private collection for 25 years, is estimated to sell between \$60,000 and \$80,000.

A major consignment from a private corporate collection in New York includes modern works from Wolf Kahn, Sally Michel Avery and March Avery. "Wolf Kahn is highly regarded as a colorist and has devoted decades of his career to painting the American landscape in his bold yet atmospheric style. His fascination with barns as a subject began in 1966 and continued through the 1970s and '80s," says Jacobsen. Kahn's 1976 oil *The Clark Farm III* has an estimate of \$30,000 to \$50,000. Another major lot in the sale



James E. Buttersworth (1817-1894), *The USS Ohio Battling Through a Storm*. Oil on canvas, 36 x 50 in., signed lower right: 'J.E. Buttersworth'. **Estimate: \$120/180,000**



Fern Isabel Coppedge
(1888-1951), *Coastal Scene*. Oil on canvas, 24 x 30 $\frac{1}{8}$ in., signed lower left: 'F. Coppedge'.
Estimate: \$20/30,000

by Sally Michel Avery is *Feline Family*, depicting a woman in bright orange cradling a black-and-white cat (est. \$10/15,000).

Buttersworth's *The USS Ohio Battling Through a Storm* (est. \$120/180,000) is expected to generate significant interest as well. "The USS Ohio was an American naval ship designed by Henry Eckford that first launched in 1820. The ship defended American interests in many international engagements around the world and is here seen navigating rough seas under a dramatic stormy sky," Jacobsen says of the piece. "The painting exhibits incredible detail with about 100 sailors depicted onboard the ship." The large-scale piece, measuring 50 inches across, has been in the same private collection for more than 20 years. ■



Sally Michel Avery
(1902-2003), *Feline Family*, 1980. Oil on canvas, 52 x 40 in., inscribed with title and signed on verso: 'FELINE FAMILY / Sally Michel'. **Estimate: \$10/15,000**

Classic Imagery

Everything from Golden Age illustrations to Hudson River School landscapes will hit the market during Heritage Auctions' November 1 sale of American art

November 1, 2019

Heritage Auctions

Design District Showroom

1518 Slocum Street

Dallas, TX 75207

t: (800) 872-6467

www.ha.com

In 1965 Andrew Wyeth painted the charming work *Coldspell* for his wife, Betsy. The piece was from

his recognized series of views of the landscape out of a window that he revisited throughout his lifetime. A year later, Wyeth sold the piece to a collector who knew him and Betsy personally and saw the work hanging in their bedroom. On November 1, the painting arrives to market for the very first time in Heritage Auctions' *American Art* sale.

Coldspell, which in 2014 was included in the seminal Wyeth exhibition *Looking Out, Looking In* at National Gallery of Art in Washington, D.C., descended in the original

collector's family whose grandchild is now parting with the piece. It is expected to sell between \$200,000 and \$300,000.

A pastel by Mary Cassatt is also a highlight of the sale, featuring one of the artist's most beloved models. The work, *Sara in a Red Dress*, from around 1901, has been in the consignor's family since it was purchased and has a presale estimate of \$100,000 to \$150,000.

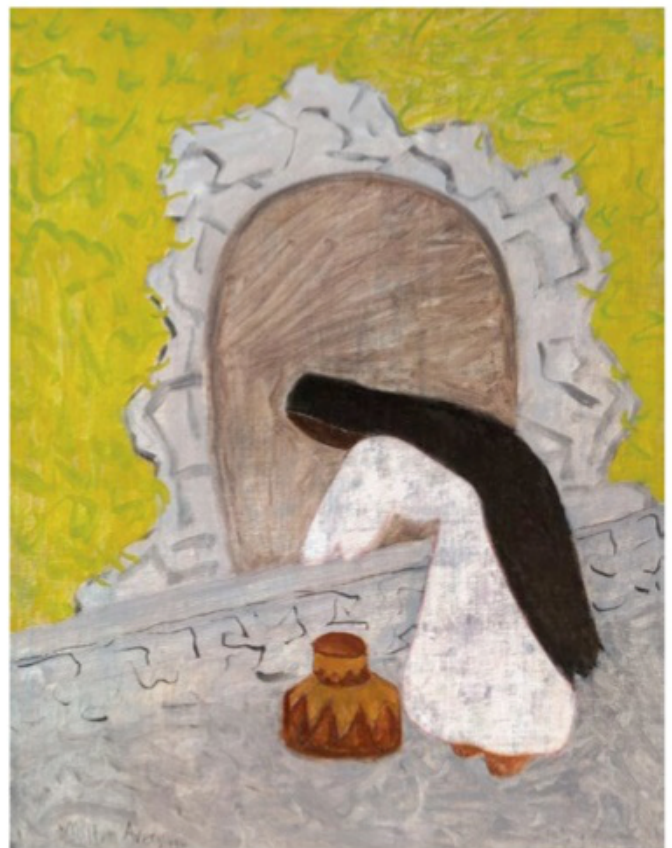
Two Milton Avery oils, *Agua* (est. \$150/250,000) and *Mexican Woman* (est. \$200/300,000), from the 1940s also will



Andrew Wyeth (1917-2009), *Coldspell*, 1965. Watercolor on paper, 22 x 28 in., signed lower right: 'Andrew Wyeth'. **Estimate: \$200/300,000**



John Marin (1870-1953), *Trees, Rocks, and Schooner (Within the Three-Mile Limit)*, 1921. Watercolor and ink on paper, 19½ x 16¾ in., signed and dated lower left: 'Marin '21'; inscribed verso: 'Within the Three-Mile Limit'. **Estimate: \$60/80,000**



Milton Avery (1885-1965), *Agua*, 1946. Oil on canvas, 36 x 28 in., signed and dated lower left: 'Milton Avery 1946'. **Estimate: \$150/250,000**



Mary Cassatt (1844-1926), *Sara in a Red Dress*, ca. 1901. Pastel on color, 15¾ x 17¾ in., Mathilde X collection stamp verso. **Estimate: \$100/150,000**

cross the block. "It is arguably his greatest decade," says Aviva Lehmann, director of American art at Heritage. "The works are very Matisse-esque and ironically, both examples from his Mexico series... Even though they correlate and they complement each other quite well and are from the same series, they are from separate private collections." *Agua* comes from a family that has had the work since around 1970, while *Mexican Woman* has belonged to its family since the 1950s.

"There is a really strong assortment of Hudson River School painting in the auction," says Lehmann. "What I consider the top lot is a newly rediscovered William Bradford. It's an iceberg scene from Labrador titled *Off the Coast of Labrador* that comes from a private collection in Connecticut that had acquired it from another private collection in Connecticut in the 1930s." The piece was discovered in the attic of its consignor, and it is quintessential of the artist's signature compositions. It is expected to fetch between \$70,000 and \$100,000.



Milton Avery (1885-1965), *Mexican Woman*, 1949. Oil on canvasboard, 28 x 22 in., signed and dated lower left: 'Milton Avery 1949'; signed, dated and titled verso: 'Mexican Woman / by / Milton Avery / 1949'. **Estimate: \$200/300,000**



Martin Johnson Heade (1819-1904), *Tropical Greenery (Tropical Landscape)*, 1875. Oil on canvas, 17½ x 15 in., signed and dated lower right: 'M J Heade / 1875'. **Estimate: \$30/50,000**



Joseph Christian Leyendecker (1874-1951), *Spring Has Sprung*, *The Saturday Evening Post* cover, April 7, 1917. Oil on canvas, 27 x 20 in., signed center right: 'JCLeyendecker'. **Estimate: \$580/120,000**

Also notable in the Hudson River category are Martin Johnson Heade's *Tropical Greenery (Tropical Landscape)*, 1875, which has an estimate of \$30,000 to \$50,000, and a circa 1940s scene of Lake Nicaragua by Judah LeVasseur that has an estimate of \$20,000 to \$30,000.

Typical of Heritage sales, there is a strong segment of Golden Age illustrations including works by Norman Rockwell, Amos Sewell and Thornton Utz. One of the most notable pieces is Joseph Christian Leyendecker's *Spring Has Sprung*, which appeared on the cover of the April 7, 1917, edition of *The Saturday Evening Post*. The piece depicts the artist's most beloved *Post* subject, his New Year Baby, which debuted on the cover of the December 29, 1906 issue.

Later, the baby appeared "on a group of covers that included Easter and Fourth of July issues, until *Post* brass decided the baby should be reserved for issues that faced the country, including women's suffrage, prohibition, entry into World War I or economic recovery during the Great Depression," the auction house explains. "The baby evolved into a symbol of a number of causes or events around whom the American public could rally."

Western artwork is also prominent in the sale, led by a stunning *Bronco Buster* bronze by Frederic Remington. Its image of the bucking horse and rider can be emblematic of both the Wild West and life on the ranch. The original work is so popular that it has been cast nearly 300 times

since it was created in 1895. Shortly before the artist died in 1909, he created a 1½-scale plaster model of the piece that modified the design slightly. Significantly, the rider no longer carried a whip but his arm was outstretched farther. Only 19 casts were made of this larger scale work, including one that will hit the market during Heritage Auctions' November 1 *American Art* sale.

The cast, measuring 32 4/5 inches, arrives from the collection of another famed artist, illustrator Mort Künstler. The early sculpture is a rarity, according to Alissa Ford, director of Western art at Heritage Auctions, because of its scale and low number of editions. It is expected to sell between \$500,000 and \$700,000. ■

Trading Spaces

Freeman's welcomes the return of its signature American Art & Pennsylvania Impressionists auction this December in its brand-new flagship location

December 8, 2 p.m.

Freeman's

2400 Market Street
Philadelphia, PA 19103
t: (215) 563.9275
www.freemansauction.com

Philadelphia-based Freeman's auction house has roots firmly planted in the Pennsylvania Impressionism movement, which is reflected in its highly successful *American Art & Pennsylvania Impressionists* auction. The December 8 rendition of the sale promises the same quality and selection of works that this signature auction is known for, and for the first time the sale will take place in Freeman's new flagship location at 2400 Market Street.

"It's a big move for us, but we'll be moving into a much more modern salesroom and I think the works we'll be presenting are pretty spectacular," says Alasdair Nichol, chairman and director of fine art at Freeman's.

Among the works being offered is a 1929 oil by Daniel Garber titled *By the River*, estimated at \$200,000 to \$300,000.

"I think one of the stars of the show is the Daniel Garber," comments Nichol. "We're also seeing a lot of women artists in the sale and, of course, it wouldn't be the [*American Art & Pennsylvania Impressionists* sale] without Fern Coppedge."

A prime example of Coppedge's work that will be in the sale is *December Sunshine*, which has a presale estimate of \$30,000 to \$50,000. Other women artists of note included in the sale



Charles Demuth (1883-1935), *Cyclamen*, 1918. Watercolor and graphite on paper, 14 x 10 in., signed and dated: 'C. Demuth - 1918-'. **Estimate: \$70/100,000**



Daniel Garber
(1880-1958), *By
the River*, 1929.
Oil on canvas,
28 x 30 in.,
signed bottom
center: 'Daniel
Garber'.
Estimate:
\$200/300,000

**Right: Mary
Elizabeth Price**
(1877-1965),
*Hollyhocks and
Delphinium Screen*,
ca. 1925. Oil with
gold and silver leaf
on Masonite,
72 x 36 x 15
in., signed in
a cartouche
bottom right: 'M. E
PRICE.' **Estimate:**
\$50/80,000



**Far right: Peter
Blume (1906-1992),
Autumn. Oil on
canvas, 45¼ x 50 in.,
signed and dated
bottom right: 'Peter
Blume/1984'.
Estimate:
\$60/100,000**





Mary Cassatt
(1844-1926),
*Mother Combing
Sarah's Hair (No.
2)*, ca. 1901. Pastel
counterproof
on Japan paper,
18¼ x 23⅞
in., signed in
reverse bottom
right. **Estimate:**
\$80/120,000

**Louis Rémy
Mignot (1831-
1870)**, *Incense-
Breathing Mor.*
- *Gray's Elegy (On
the Guayaquil
River)*. Oil on
canvas,
16 x 22 in.,
signed and dated
with artist's
monogram
bottom right:
'M. 68'. **Estimate:**
\$40/60,000





Fern Isabel Coppedge (1883-1951), *December Sunshine*. Oil on canvas, 18 x 20 in., signed bottom center: 'Fern I. Coppedge'. Estimate: \$30/50,000

are Mary Cassatt, whose 1901 pastel counterproof *Mother Combing Sarah's Hair* (No. 2) is estimated at \$80,000 to \$120,000; and Mary Elizabeth Price, whose *Hollyhocks and Delphinium Screen* from 1925 has a presale estimate of \$50,000 to \$80,000. Work by Sarah Paxton Ball Dodson will also be up for auction.

"You rarely see her paintings," says Nichol. "I think only two have turned up in auctions before, so we are

delighted. I think she's been overlooked, so to suddenly have her work show up out of the blue is incredible."

Another surprise to hit the salesroom is *Incense-Breathing Mor. — Gray's Elegy* by Louis Rémy Mignot (est. \$40/60,000).

"It's one he did following his trip to Ecuador with Church and another previously undiscovered one," says Nichol. "It's a really beautiful painting and I'm surprised to have it coming in from Rome."

Other highlights of the December sale include a group of 23 watercolor city scenes by Romare Bearden from the 1980 film *Gloria*; a work by Norman Rockwell; *Autumn* by Peter Blume (est. \$60/100,000); and "all the usual names one might expect" from an American impressionist sale.

"It's shaping up really nicely," says Nichol. "And we're looking forward to seeing everything in a new environment." ■



Howard Cook (1901-1980), *Good Friday, Procession #5*. Oil on canvas, 39³/₈ x 47¹/₄ in. **Estimate: \$30/50,000**

The Modern West

*Traditional and modernist interpretations of the West will be offered
November 9 at the Santa Fe Art Auction*

November 9, 1:30 p.m.

Santa Fe Art Auction

932 Railfan Road

Santa Fe, NM 87505

t: (505) 954-5858

www.santafeartauction.com

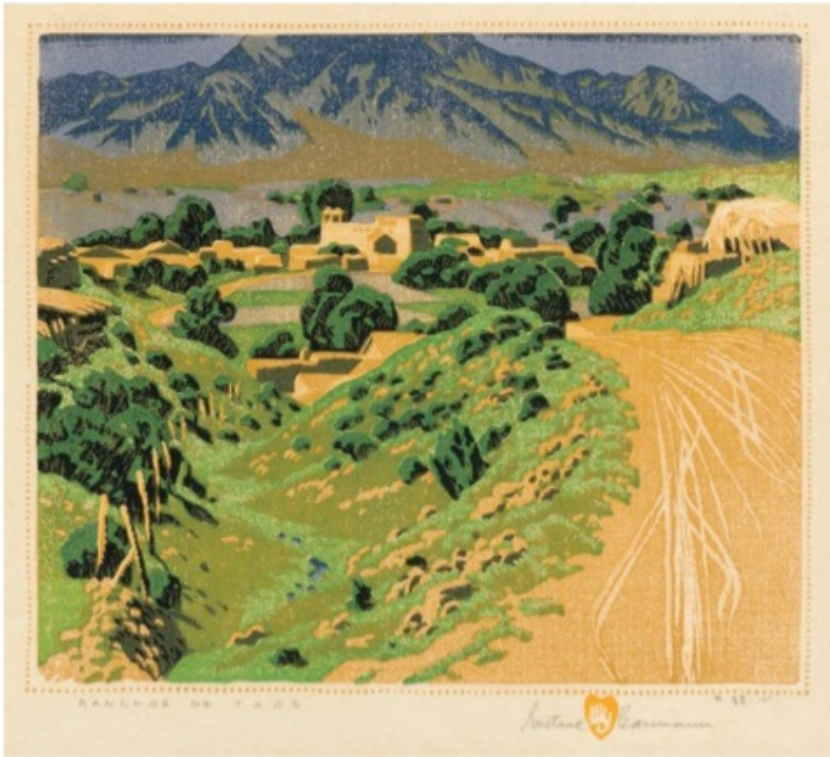
Santa Fe, New Mexico, is one of the great art destinations in the United States, a distinction it has held for more than a century. What's remarkable about the famous city—first, and still, inhabited by many Native Americans—is how art of all types thrive in the Southwest hub, from modernism and abstraction to

traditional cowboy and cattle painters. Everyone was welcome in Santa Fe, and still is today.

That diversity in form, subject matter, style and genre can be seen in the offerings at this year's *Santa Fe Art Auction* on November 9. One area worth singling out, though, says Gillian Blitch, *Santa Fe Art Auction* president,



**Joseph Fleck (1992-1977), *View from Fleck's Talpa Residence*, 1950. Oil on board, 20 x 24 in.
Estimate: \$6/12,000**



**Gustave Baumann (1881-1971), *Ranchos de Taos*, 1930. Woodblock print, No. 38 of 150.
Estimate: \$15/20,000**

is modernism, which will again offer top works from important figures from both Santa Fe and nearby Taos, home of Taos Society of Artists and many other artists who were drawn to the landscape and the Pueblo people. Additionally, female artists are proving to be a powerful force in this year's sale, with

works available from Gene Kloss, Janet Lippincott, Beulah Stevenson and Susan Hertel, whose piece *Untitled (Interior with Dogs)* will be offered with estimates of \$20,000 to \$25,000. "The works by women artists are very strong, especially from artists who came to Santa Fe to work," she says, adding that *Jet and Moon*



**Dorothy Brett (1883-1976), *Jet and Moon*, 1959. Oil, seashell and crystal on Masonite, 36 x 12½ in.
Estimate: \$10/15,000**

(est. \$10/15,000), by Dorothy Brett, is an early favorite among bidders.

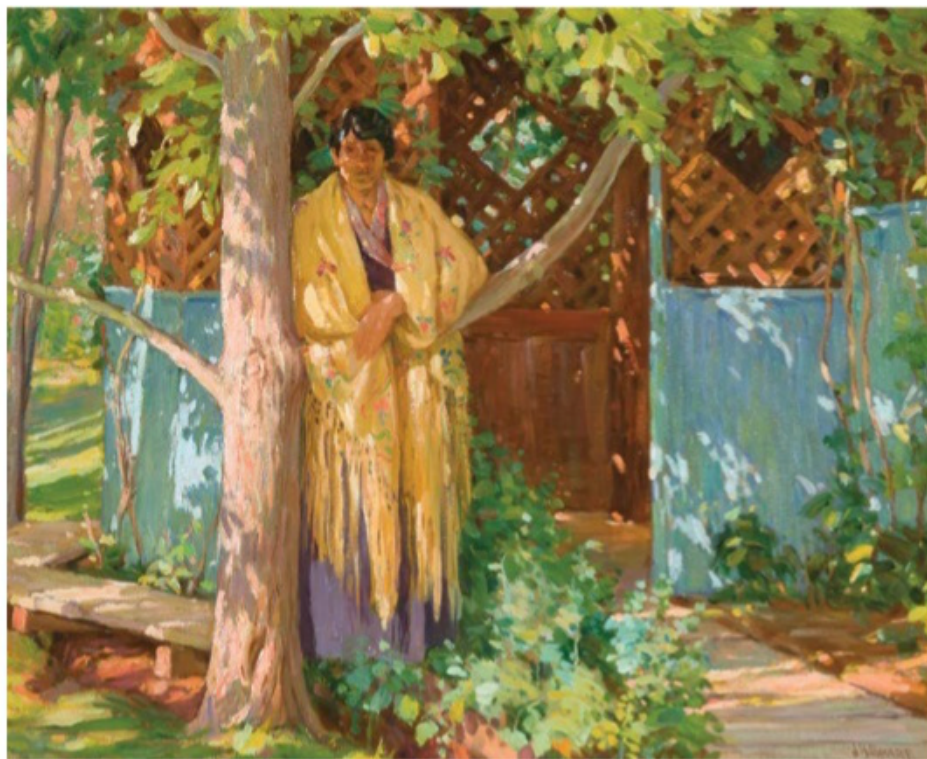
This year's sale, which will boast 350 lots, will feature several important collections, including selections from the estate of Mrs. Harold Charles (Carolyn) Price Jr. The Price family was close friends with Frank Lloyd

Wright, who designed their residence and the Price Tower, the only Wright skyscraper, in Bartlesville, Oklahoma. Carolyn Price, who died in 2018, had a deep affinity for the Southwest and spent a great deal of time in Santa Fe, where she acquired works for her collection. The Price Collection includes pieces by Hertel, Richard Schmid, Nancy Guzik and works by early Navajo photographer Laura Gilpin. Another important collection comes from the Patricia Janis Broder Estate. Broder was an acclaimed writer and historian of Western art and a champion of American Indian art of the 20th century.

One of the top works being offered in the sale is Joseph Henry Sharp's *Untitled (Pueblo Woman)*, showing a woman wrapped in a yellow shawl under a tree. The oil work is expected



Fritz Scholder (1937-2005), *Untitled (Buffalo and Indian)*. Acrylic on canvas, 81½ x 72 in. Estimate: \$80/120,000



to sell between \$50,000 and \$60,000. Sharp, one of the founders of the Taos Society of Artists, was one of the earliest artists to visit and paint Taos and its people. Another work related to the Taos Society of Artists comes from associate member Gustave Baumann, whose 1930 woodblock print *Rancho de Taos* will be offered with estimates of \$15,000 to \$20,000.

Another top lot is Fritz Scholder's 81-inch-tall *Untitled (Buffalo and Indian)*, estimated at \$80,000 to \$120,000. The Luiseño painter is one of the early pioneers of abstract and modern art in the West. His work shows a nude figure lying in a field of green and purple abstraction, at the

Joseph Henry Sharp (1859-1953), *Untitled (Pueblo Woman)*. Oil on canvas, 16 x 20 in. Estimate: \$50/60,000



Leon Gaspard (1882-1964), *Russian Village in Winter*. Oil on board, 8 x 10 in. Estimate: \$40/80,000

feet of a white buffalo that dominates the already-massive painting. “We are very excited about this Scholder,” Blicht says. “This is a very important work, and it shows in its size and color.”

Other noteworthy pieces are Howard Cook’s *Good Friday, Procession #5* (est. \$30/50,000), Joseph Fleck’s *View from Fleck’s Talpa Residence* (est. \$6/12,000), Frank Paul Sauerwein’s *Grand Canyon* (est. \$8/12,000) and E.A. Burbank’s *Red Woman, Southern Cheyenne* (est. \$5/8,000). A Maynard Dixon watercolor from 1945, *Untitled (Cowboy on Horseback)*, will be offered with estimates of \$15,000 to \$25,000. The work will hit the market at a great time with a major Dixon retrospective

ongoing at Western Spirit: Scottsdale’s Museum of the West in Arizona.

Blicht says that Western art as a whole is in a good place, in large part to the collectors who have expressed a deep interest in the materials and have sought those materials out. “There is a shift happening right now within American art. I see an elevation of knowledge and interest, and some of that shift can be seen right here in Santa Fe. It’s an excellent time to be buying midcentury art of the West,” she says. “It’s a burgeoning area and some areas of the market have neglected it, but now it’s coming into its own as more people discover the artists and their works. It’s an exciting time.”

When the *Santa Fe Art Auction* kicks

off on November 9 it will do so from the comfort of its new headquarters, a massive 12,000-square-foot facility that will allow the auction house to consolidate its various needs—a research library, a photography studio, office spaces and a 3,000-square-foot showroom—all under one roof within the Baca Railyard in the heart of Santa Fe.

“It’s going to be a very exciting time and we can’t wait to launch the new space. All the extra room will allow us to intake more, host more auctions, increase our capacity for large collections... we’ll be able to do everything in house and on location,” says Blicht. “We’re essentially quadrupling in size, and we’re feeling very good about what’s in store for us.” ■

Sublime Selections

Grogan & Company's Fall Auction returns this November with a vast selection of American fine art

November 17, noon

Grogan & Company

20 Charles Street
Boston, MA 02114

T: (617) 720-2020

www.groganco.com

More than 175 works of fine art, most of which come from esteemed American artists, will be available at Grogan & Company's annual *Fall Auction*, taking place this year on November 17. In addition, the sale will include a range of curated jewelry, silver and decorative arts. Leading the fine art portion is a special section featuring 40 works by artists who all share a common connection to the Maine coastline, titled *A Maine Perspective: The Collection of a New England Gentleman*.

"I'm looking forward to auctioneering to a room full of our enthusiastic local buyers. We were impressed by the competitive bidding we saw from the standing room only crowd at our *Spring Auction*," says Georgina C. Winthrop, fine art director at Grogan & Company. "Almost all of the top fine art lots in the auction sold to private buyers, most of whom attended the sale in person, and I expect to see a similar turnout for the selection of American fine art works in *The Fall Auction*. I think the range of works on offer in the sale speaks to the current market trends we are seeing among private buyers."

Be on the lookout for a grouping of four John Marin watercolors in the upcoming sale, something Winthrop says is particularly exciting from an art historical perspective. "Viewing them



Arthur Grover Rider (1886-1975), *On the Coast of Spain*. Oil on canvas, 17 x 20 in.
Estimate: \$20/30,000



James Abbott McNeill Whistler (1834-1903), *The Large Pool (Venice)*, 1879-80. Ink and wash, 3³/₈ x 3⁷/₈ in. Estimate: \$8/12,000



John Marin (1870-1953), *Boat and Gull*, 1945. Watercolor, 14½ x 20½ in. Estimate: \$20/40,000

in concert with each other wonderfully demonstrates how [Marin] developed as an artist between 1915 to 1945,” she says. One of these paintings, *Boat and Gull*, 1945, is estimated to sell between \$20,000 and \$40,000.

Another highlight is *The Citadel of Cairo, Evening*, an oil by Robert Swain Gifford painted in 1871 (est. \$8/12,000). “I’m particularly taken by Robert Swain Gifford’s *The Citadel of Cairo*. The work is one that I’ve returned to again and again as it has hung in the gallery, each time noticing something new. The deftly painted figures in the foreground, the exact rendering of the architecture and the impressive blending of colors in the evening sky all demonstrate what a talented artist Gifford was. The fact that the painting has been in Gifford’s family since it was painted makes it that much more compelling,” says Winthrop.

Fog Bank—an oil by Wolf Kahn estimated at \$50,000 to \$70,000—is expected to be another top lot in the November sale. “Wolf Kahn’s *Fog Bank* is utterly sublime. There is such depth to Kahn’s color work, and the longer you look at the painting, the more colors you begin to see. An unending array of pinks, blues, yellows and oranges have been melded together to create a work that viewers are instantly drawn to,” says Winthrop. “Interestingly, Kahn worked on this painting from 1997 to 2006, building up these colors over the course of a decade.”

The Fall Auction will be held at noon at Grogan & Company’s auction gallery in historic Beacon Hill. ■



E. Ambrose Webster (1869-1935), *Consuela*, 1919. Oil on canvas, 39 x 24 in. Estimate: \$4/6,000

DALLAS, TX

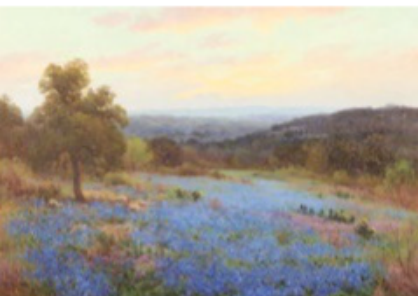
DAVID DIKE FINE ART

NOVEMBER 9

Fall Texas Art Auction

David Dike Fine Art's *Fall Texas Art Auction* will bring to the auction block more than 300 lots of early Texas art with great collections of Dallas painters, Olin Travis, Otis Dozier, Frank Reaugh, Merritt Mauzey, Zanne Hochberg and Edward Eisenlohr, as well as Fort Worth Circle artists Bror Utter, David Brownlow and some early, rare Samuel Ziegler works. A major landscape painting by Spanish-American painter Jose Arpa, *San Antonio Near Calaveras* (est. \$75/125,000), will also be available in the upcoming sale. Porfirio Salinas' *Bluebonnets at Dusk*, another highlight, is expected to sell between \$40,000 and \$60,000.

The auction house also brings two rare paintings by early Houston modernist Robert Preusser as well as several paintings from the estate of Carl Benton Compton. A preview will take place October 28 through November 2 from 10 a.m. to 5 p.m., and doors open for the November 9 sale at 10 a.m. Bidding starts at noon.



Porfirio Salinas (1910-1973),
Bluebonnets at Dusk. Oil, 20 x 30 in. Courtesy David Dike Fine Art.
Estimate: \$40/60,000



Jose Arpa (1858-1952), *San Antonio Near Calaveras*. Oil on canvas 18 x 24 in., signed lower right: 'Jose Arpa, San Antonio'.
 Courtesy David Dike Fine Art. **Estimate: \$75/125,000**

DALLAS, TX

HERITAGE AUCTIONS

NOVEMBER 2

Texas Art Auction

Artwork reflecting the wide range of cultures and people in Texas will be featured in Heritage Auctions' *Texas Art Auction* in Dallas on November 2. Highlights in the sale include an oil by Texas impressionist Julian Onderdonk titled *At the Lake* (est. \$10/15,000) and a rare work from Dallas-born artist David Bates, revealing his love for the South and its landscapes, *Self Portrait - Gulf Coast*, estimated at \$25,000 to \$35,000.

"I am excited about this auction; it is as diverse as the state of Texas," says Heritage Auctions Texas Art director Atlee Phillips. "There are



Julian Onderdonk (1882-1922), *At the Lake*. Oil on board, 9 x 12 in., signed lower left: 'Julian Onderdonk'. Courtesy Heritage Auctions. **Estimate: \$10/15,000**

some fabulous examples of works from across all periods and genres—something for every collector."

Coming from a private Texas collection is an oil on

Masonite painted in 1955 by Otis Dozier, *Koshari Corn Dancers* (est. \$12/18,000). The artist was a member of a group of Texas regionalist artists known as "the Dallas



William Wendt (1865-1946), *Winter thaw*, 1913. Oil on canvas, 24¼ x 30 in., signed and dated lower right: 'WILLIAM WENDT · 1913 ·'. Courtesy Bonhams. **Estimate: \$30/50,000**

Nine," a group of artists who put Dallas on the art map in the 1940s.

LOS ANGELES, CA

BONHAMS

NOVEMBER 25

California and Western Art

Bonhams will hold its California and Western Art sale this November 25 showcasing depictions of the prominent West Coast state and other scenes reminiscent of the West. Expected to be one of the top lots in the upcoming auction is an oil by Edgar Payne, titled *Italian boats*, estimated at \$30,000 to



Edgar Payne (1883-1947), *Italian boats*. Oil on canvas, 24 x 28 in., signed lower right: 'EDGAR PAYNE'; titled on verso. Courtesy Bonhams. **Estimate: \$30/50,000**

\$50,000. The impressionist piece features a subdued color palette with sailboats docked in a harbor on calm waters. Another highlight is William Wendt's oil painting *Winter thaw*, 1913, which also has an estimate of \$30,000 to

\$50,000. Other highlights include Mr. Wiggin's *Fish Pond* by Joseph Raphael (est. \$60/80,000) and Wilson Hurley's *Thunderstorm Building in the Sandias* (est. \$25/35,000).

RICHMOND, VA

BRUNK AUCTIONS

NOVEMBER 9

Premier Auction

A recent expansion at Brunk Auctions has brought the major Southeast auction house to Richmond, Virginia, where it will hold its first *Premier Auction* there on November 9. The Richmond location will host biannual auctions featuring fine art, jewelry, modern design and traditional antiques, and will also serve as a venue for previews, appraisal events and connoisseurship lectures. The inaugural sale in Richmond takes place at the Lewis Ginter Botanical Garden beginning at 9 a.m.



Mauritz Frederik Hendrick De Haas (1832-1895), *Gloucester Harbor*. Oil on canvas, 36¼ x 60¼ in. signed lower right: 'M.F.H. De Haas N.A.'. Courtesy Brunk Auctions. **Estimate: \$12/18,000**

Highlights in the sale include *Gloucester Harbor* by Mauritz Frederik Hendrick De Haas (est. \$12/18,000); Maud Earl's *In the Slips, Two Black and White Greyhounds*, also projected to sell between \$12,000 and \$18,000; Will Henry Stevens' *Modern Abstraction*, 1939 (est. \$4/6,000) and others. Previews will be held October 30 from 5 p.m. to 7 p.m. in Asheville, North Carolina, and November 8 from 11 a.m. to 7 p.m. in Richmond, Virginia. ■



Maud Earl (1864-1943), *In the Slips, Two Black and White Greyhounds*. Oil on canvas, 48 x 60 in., signed lower right: 'Maud Earl'. Courtesy Brunk Auctions. **Estimate: \$12/18,000**

Into the Wild

Wildlife and Western works shine bright at the annual Jackson Hole Art Auction

On September 13 and 14, the *Jackson Hole Art Auction* returned to Wyoming for its 13th annual sale. Hosted by Trailside Galleries and Gerald Peters Gallery, the sale realized more than \$5.6 million in sales, with an 84 percent sell-through rate.

The top lot was Carl Rungius' *Alaskan Wilderness*, a work of a moose on top of a bare ridgeline with a terrific view out over the valley below it. The painting was estimated at \$400,000 to \$600,000, and surpassed those numbers when it closed at \$642,500. It is now the second-best selling piece by Rungius to come up for auction—his top lot was set in 2006 at \$952,000. A second Rungius that performed strongly was *Timber* (est. \$150/250,000), another moose scene, which sold for \$105,300. Additionally, a number of Rungius etchings, highly collectible by wildlife enthusiasts, all sold well with multiple bidders for each lot.

A number of Bob Kuhn pieces sold within the top 10, including *The Look Before the Leap* (est. \$100/200,000) that sold for \$180,000 and *Cat on the Qui Vive* (est. \$150/250,000), which sold for \$175,500.

Other standouts were William R. Leigh's *Faithful* (est. \$200/300,000),



**Carl Rungius (1869-1959), *Alaskan Wilderness*. Oil on canvas, 40¼ x 50¼ in.
Estimate: \$400/600,000 **SOLD: \$642,500****

which sold for \$175,500, and Charles M. Russell's Christmas-themed *The Three Wise Men*, which sold for \$169,650, just below its \$200,000 low estimate. Additionally, Olaf Wieghorst's *The Last March*, sold for \$93,600, well above its \$75,000 high estimate. Other artists represented in the sale included William Gollings, Leon Gaspard, Oscar Berninghaus, Gerald Cassidy, Joseph Henry Sharp, Edgar Payne, Albert Bierstadt and William Bradford.



**Carl Rungius (1869-1959), *Timber*. Oil on canvas, 24 x 32 in.
Estimate: \$150/250,000 **SOLD: \$105,300****



Charles M. Russell (1864-1926), *The Three Wise Men*, 1920. Gouache on brown paper, 23½ x 40 in. Estimate: \$200/400,000 SOLD: \$169,650

Auction partner Roxanne Hofmann Mowery says that attendance and participation in this year's sale was high, and shows promising signs to continue that trend. "Attendance continues to grow as the auction is a signature of the *Jackson Hole Fine Arts Festival* and the two-day event is a definitive destination auction," she says. "This year

we added our own *Jackson Hole Art Auction* app. With this clients could bid remotely, and because of this, we saw a surge of new buyers that had not previously bid and bought at the auction. Very exciting!" ■

William Bradford (1823-1892), *Sunset at Fort McHenry with Row Boat to Ship*, 1868. Oil on canvas, 12¼ x 18¼ in. Estimate: \$25/35,000 SOLD: \$40,950



TOP SALES

JACKSON HOLE ART AUCTION, SEPTEMBER 13-14, 2019 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
CARL RUNGIUS	ALASKAN WILDERNESS	\$400/600,000	\$642,500
LOGAN MAXWELL HAGEGE	THE RISING CLOUDS	\$80/120,000	\$187,200
BOB KUHN	THE LOOK BEFORE THE LEAP	\$100/200,000	\$180,000
BOB KUHN	CAT ON THE QUI VIVE	\$150/250,000	\$175,500
WILLIAM R. LEIGH	FAITHFUL	\$200/300,000	\$175,500
CHARLES M. RUSSELL	THE THREE WISE MEN	\$200/400,000	\$169,650
CARL RUNGIUS	TIMBER	\$150/250,000	\$105,300
CHARLIE DYE	REMUDA	\$70/100,000	\$93,600
OLAF WIEGHORST	THE LAST MARCH	\$50/75,000	\$93,600
ROBERT BATEMAN	ELK AND ASPEN	\$80/120,000	\$81,900
JAMES BAMA	TROUT CREEK RANCH	\$30/50,000	\$81,900

AUCTION REPORTS: ASHEVILLE, BOSTON, DALLAS, GENESEO, LOS ANGELES, NEW YORK, THOMASTON

ASHEVILLE, NC

BRUNK AUCTIONS

SEPTEMBER 13-14

Premier & Emporium Auction
\$1.54 million

Brunk Auctions, based in Asheville, North Carolina, realized \$1.54 million with 92 percent of total lots sold during its *Premier & Emporium Auction* on September 13 and 14. Bidders and buyers hailed from 17 countries across six continents.

While the sale included a diverse range of categories, works in historic American art claimed some of the prime results—Hans Hofmann's modern work *Fall Foliage* more than doubled its high estimate of \$30,000 when it sold for \$66,000, while Maud Gatewood's *Morna (The Artist's Companion)* achieved \$28,800 from an estimate of \$15,000 to \$25,000. In addition, *Flowers* by Andy



Hans Hofmann (1880-1966), *Fall Foliage* (H.H. 976-1959, V. P1151). Oil on panel, 14 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in., signed and inscribed on verso: 'Hans Hoffmann 59'. Courtesy Brunk Auctions. **Estimate: \$20/30,000 SOLD: \$66,000**



Norman Wilfred Lewis (1909-1979), *Abstract*. Oil on canvas, 38 x 56 in. Courtesy Skinner Inc. **Estimate: \$8/10,000 SOLD: \$183,000**

Warhol realized \$26,400 and *Fifth Avenue in the Snow* by Guy Carleton Wiggins sold for \$19,200, among other prominent American lots in the sale.

BOSTON, MA

SKINNER INC.

SEPTEMBER 26-27

American & European Works of Art
\$1.8 million

Highlights from Skinner Inc.'s September sale, which achieved \$1.8 million, saw stellar results for a number of 19th- and 20th-century American artists. Among these is *Vessel Returning from Surinam* by Fitz Henry Lane, an impressive marine painting with Massachusetts provenance, likely dating back to the late 1840s. The lot sold for \$92,250 (est. \$80/120,000). An important Hudson River-style painting by Alexander Helwig Wyant, titled *Lake Placid and Whiteface in the Adirondacks*, beat its high estimate of \$18,000 two times over when it sold for \$43,050. Perhaps one of the most notable sales was an oil by African-American abstract expressionist Norman Wilfred Lewis, titled *Abstract*, which absolutely demolished its



Fitz Henry Lane (1804-1865), *Vessel Returning from Surinam*. Oil on canvas, 18 x 30 $\frac{1}{4}$ in. Courtesy Skinner Inc. **Estimate: \$80/120,000 SOLD: \$92,250**

\$8,000 to \$10,000 estimate, selling for a staggering \$183,000. The 1966 painting is a key example of his mature style, characterized by calligraphic brushstrokes and brilliant color.

DALLAS, TX HERITAGE AUCTIONS

SEPTEMBER 7
Art of the West

“The attention spent and prices realized in this auction reflect the increased popularity of Western art,” Heritage Auctions Western art director Alissa Ford says of the September *Art of the West* sale. “Heritage Auctions is proud to be immersed in the groundswell of popularity. Based on the quality of works being consigned, that presence will only continue to grow.”

Claiming one of the top lots of the sale was Robert Pummill’s oil on canvas, *Teamwork*, which sold for \$40,000. The piece exemplifies Pummill’s ability to capture the bond between horse and man, a classic image of the American West.

Other top lots included



Robert Pummill, *Teamwork*, 1982. Oil on canvas, 36 x 48 in., signed and dated lower right: ‘Pummill 82’. Courtesy Heritage Auctions. **Estimate: \$25/35,000 SOLD: \$40,000**

Don Crowley’s *Twilight*, which had two dozen bidders chasing after it. It blasted past its \$4,000 to \$6,000 estimate to sell for \$23,750. This is one of the highest prices ever paid for a work by the artist.

GENESEO, NY COTTONE AUCTIONS SEPTEMBER 28 *Fine Art & Antiques* \$1.8 million

New York-based auction house Cottone Auctions

achieved a total of \$1.8 million during the *Fine Art & Antiques* sale, which took place September 28. The top lot was undeniably a rare roman head of Dionysus from a New York family purchased in the 1920s, which sold for \$413,000, though a number of American fine art pieces saw successful results as well.

An oil by traditional landscape artist Andrew Melrose—*View of Jerusalem* (est. \$4/6,000) reached \$14,160, more than doubling its high estimate. Additionally, Andy Warhol’s *Vegetarian Vegetable, from Campbell’s Soup II* broke its high estimate of \$25,000, selling for \$27,000.



Andrew Melrose (1836-1901), *View of Jerusalem*. Oil on canvas, 22 x 36 in., signed lower left: ‘Andrew Melrose’. Courtesy Cottone Auctions. **Estimate: \$4/6,000 SOLD: \$14,160**

LOS ANGELES, CA

BONHAMS

AUGUST 6

*California and Western
Paintings and Sculpture*

\$2.36 million

Seven world auction records were set at Bonhams' *California and Western Paintings and Sculpture* sale, which took place this past August. The 173-lot sale achieved a total of \$2.36 million, was sold 75 percent by lot and 87 percent by value. One of these records comes from American impressionist Joseph Raphael, who took the top lot for his circa 1916 oil *Tea in the Orchard*, which sold for \$548,075, nearly reaching its high estimate of \$600,000. Considered one of Raphael's best post-impressionistic paintings, the work also carries with it a distinguished provenance, having been gifted to the San Francisco Museum of Art by avant-garde collector Albert M. Bender.

"The new record achieved for Raphael was certainly a highlight this evening. This was a superb painting and one of the finest works by the artist to ever appear at auction. After competitive bidding in the auction room, the work finally sold to a client online," says Scot Levitt, Bonhams director of fine art.



Granville Redmond (1871-1935), *Sunset on the Pond*. Oil on board, 12 x 14 in., signed lower right: 'Granville Redmond'. Courtesy Bonhams. Estimate: \$20/30,000 SOLD: \$75,075



Joseph Raphael (1869-1950), *Tea in the Orchard*, ca. 1916. Oil on canvas, 39 x 46¾ in. Courtesy Bonhams. Estimate: \$400/600,000 SOLD: \$548,075

Another top lot in the sale was August Gay's *Fishing Boat Aground*, painted around 1930, which sold for \$87,575 (est. \$60/80,000). Notably, paintings from both Granville Redmond and Thomas Hill shattered their high estimates—Redmond's *Sunset on the Pond* sold for \$75,075 (est. \$20/30,000), while Hill's *Yosemite Valley (El Capitan and Bridal Veil Falls)* realized \$68,825 (est. \$25/45,000).

NEW YORK, NY

SOTHEBY'S

SEPTEMBER 17

American Art
\$3.7 million

Kicking off the fall season, Sotheby's *American Art* sale in New York achieved superb results, reaching a total of \$3.7 million. Among some of the top lots in the sale was Pennsylvania Impressionist Daniel Garber's *Environs of*

Milford (est. \$200/300,000), which sold for \$325,000. The piece paints an idyllic picture of a river behind

a row of charming homes with plentiful shades of green foliage surrounding the scene. Milton Avery's



Daniel Garber (1880-1958), *Environs of Milford*, 1946. Oil on canvas, 28 x 30 in. Courtesy Sotheby's. Estimate: \$200/300,000 SOLD: \$325,000



Milton Avery (1885-1965), *Mexican Washerwomen*. Oil on canvas, 28¹/₈ x 36¹/₈ in., signed: 'Milton Avery'; dated lower right: '1946', inscribed in another hand on verso: 'Mexican Washerwomen/by/Milton/Avery/28 by 36/1946'. Courtesy Sotheby's. **Estimate: \$200/300,000 SOLD: \$225,000**

Mexican Washerwomen, depicting two women washing garments near several cattle, broke its low estimate of \$200,000 when it sold for \$225,000.

THOMASTON, ME THOMASTON PLACE AUCTION GALLERIES

AUGUST 23-25
Summer Auction

Thomaston Place Auction Galleries' annual summer sale featured diverse collections of fine art, folk art, rare firefighting memorabilia and nautical artifacts. The three-day sale, which took place August 23 to 25, generated strong participation from

more than 200 in-house, more than 300 phone/absentee, and more than 1,000 online bidders from across the United States and more than 30 countries.

"Three days at the podium is strenuous work, but the aggressive bidding kept me going throughout the sale. We saw amazing activity from around the world, and best of all, there was lots of action among live, in-house bidders," says Kaja Veilleux, Thomaston Place president and auctioneer.

The top lot was an important maritime painting by John Stobart titled *New Orleans, 1871* that sold for



Jasper Francis Cropsey (1823-1900), *Starrucca Viaduct*, Pennsylvania, 1864. Oil on canvas, signed lower center and dated: '1864'; titled on the original label verso, giving his Hastings-on-Hudson address and having a label: 'Return to Wilmurt & Son, NY.' Courtesy Thomaston Place Auction Galleries.

Estimate: \$50/100,000 SOLD: \$81,900

\$111,150, breaking its estimate of \$80,000 to \$100,000.

Another key work was Jasper Francis Cropsey's *Starrucca*

Viaduct, an 1864 oil depicting the famous Pennsylvania Starrucca Viaduct, which sold for \$81,900. ■

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DOROTHY BRETT (1883–1976), *Jet and Moon*, 1959, oil, seashell and crystal on masonite, 36 x 12.5 inches, Estimate: \$10,000–\$15,000



FRITZ SCHOLDER (1937–2005), *Untitled (Buffalo and Indian)*
acrylic on canvas, 81.5 x 72 inches, Estimate: \$80,000–\$120,000



JANET LIPPINCOTT (1918–2007), *New Mexico Landscape*, ca. 1969
oil on canvas, 48 x 48 inches, Estimate: \$15,000–\$25,000

Save the Date! Signature Live Auction November 9
1:30pm MST | New Location: 932 Railfan Road, Santa Fe

Inquiries: Gillian Blitch | curator@santafeartauction.com | 505.954.5858
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